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No. 2221.

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ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, W.

ROBERT JOHN SEELEY, Esq., M.A., Professor of Modern History, Cambridge, will, on TUESDAY NEXT (May 24th), at Three o'clock, commence a Course of Three Lectures 'On some Principal Characteristics of the Present Period of English History,' to be continued on THURSDAY, May 26th and Friday, May 27th. Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas. May 21, 1870. H. BENCE JONES, Hon. Sec.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

THE FIRST GREAT FETE AND EXHIBITION OF PLANTS AND FLOWERS will take place on WEDNESDAY NEXT, May 25th, and be continued on May 26th. The BANDS of the 1st Life Guards and Royal Horse Guards will play from 2 to 7 o'clock. Tickets, 5s., or on the days of Exhibition, 7s. 6d. each. To be had at the Gardens and Austin's Ticket Office, St. James's Hall, Piccadilly.

ROYAL GEOGRAPHICAL SOCIETY.—The

ANNUARY MEETING will be held, by permission of the President and Managers, at the Theatre of the Royal Institution, Albemarle-street, on MONDAY, May 23, at 1 P.M.: Sir R. I. Murchison, Bart., President, in the Chair. The Dinner will take place at Willis's Rooms, at half-past 6, on the same day. Dinner charges, One Guinea, payable at the Door; or Tickets to be had and places taken at 15, Whitehall-place. The Friends of Members are admissible to the Dinner.

LINNEAN SOCIETY, BURLINGTON HOUSE, PICCADILLY, 18th May, 1870.

THE ANNUARY MEETING of this Society will be held here, on TUESDAY, the 24th of this Month, at Three o'clock precisely, for the ELECTION of a COUNCIL and OFFICERS for the ensuing year. FREDERICK CURRY, Secretary.

ETHNOLOGICAL SOCIETY.—The ANNI-

VERSARY MEETING will be held at the Society's Rooms, No. 4, St. Martin's-place, on TUESDAY, May 24, 1870, when an ADDRESS will be delivered by Prof. HUXLEY, LL.D. F.R.S., President. The Chair will be taken at Four P.M. A. LANE FOX, Col., Hon. Gen. Sec.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

A GENERAL MEETING of the Members will be held at the SOCIETY'S ROOMS, MONDAY, May 22nd, at Twelve o'clock, when the Half-yearly Report of the Council will be read. The President, Trustees, and Vice-Presidents will be ELECTED, as well as 25 Members of Council, in place of those who retire by rotation, but are eligible for re-election. H. M. JENKINS, Secretary. 12, Hanover-square, W.

VICTORIA INSTITUTE, or PHILOSOPHICAL SOCIETY OF GREAT BRITAIN.

THE ANNUAL GENERAL MEETING will be held, at No. 8, Adelphi-terrace, on MONDAY, May 23, 1870, at 4 o'clock. The Annual Address will be delivered by the Rev. Walter Mitchell, M.A. V.F., 'On the Argument for Deism as Illustrated by the Structure of the Human Eye and of the Cell of the Bee.' The Anniversary Dinner will take place, at Freemasons' Tavern, at 7 in the Evening of the same day. The Right Hon. the Earl of Shaftesbury, K.G., President, in the Chair; and R. N. Fowler, Esq., M.P., in the Vice-Chair. Tickets, One Guinea each, may be had of the SECRETARY.

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SOCIETY for the LIBERATION of RELIGION

from STATE PATRONAGE AND CONTROL.—THE ANNUAL REPORT of the Executive Committee presented to the Council at its recent Meeting will be forwarded on application to the undersigned. J. CARVELL WILLIAMS, Secret ry, 2, Serjeants' Inn, Fleet-street, London.

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"We remarked," says Mr. Arnold, "how what sets the Calvinist in motion seems to be the desire to flee from the wrath to come; and what sets the Methodist in motion, the desire for eternal bliss. What is it which sets Paul in motion? It is the impulse which we have elsewhere noted as the master-impulse of Hebraism—the desire for righteousness."

The law of righteousness, or conformity to the will of God, is the cardinal doctrine of the Pauline Ethics. We have now to follow the Apostle of the Gentiles into the sphere of religion. His religious views are thus expounded by Mr. Arnold:—

"We must here revert to what we have already said of the importance, for sound criticism of a man's ideas, of the order in which his ideas come. For us, who approach Christianity through a scholastic theology, it is Christ's divinity which establishes his being without sin. For Paul, who approached Christianity through his personal experience, it was Christ's being without sin which established his divinity. The large and complete conception of righteousness to which he himself had slowly, and late, only by Christ's help, awakened, in Christ he seemed to see existing absolutely and naturally. The devotion to this conception, which made it meat and drink to carry it into effect, a devotion of which he himself was strongly and deeply conscious, he saw in Christ still stronger, by far, and deeper than in himself. But for attaining the righteousness of God, for reaching an absolute conformity with the moral order and with God's will, he saw no such impotence existing in Christ's case as in his own. For Christ, the uncertain conflict between the law in our members and the law of the spirit did not appear to exist. Those eternal vicissitudes of victory and defeat, which drove Paul to despair, in Christ were absent; smoothly and inevitably he followed the real and eternal order in preference to the momentary and apparent order. Obstacles outside him there were plenty, but obstacles within him there were none. He was led by the spirit of God; he was dead to sin, he lived to God; and in this life to God he persevered even to the cruel bodily death of the Cross. As many as are led by the spirit of God, says Paul, are the sons of God. If this is so with even us, who live to God so feebly, and who render such an imperfect obedience, how much more is he who lives to God entirely, and who renders an unalterable obedience, the unique and only son of God?"

Having thus explained the nature of St. Paul's religious sentiment, our author proceeds to inquire into the meaning of the word *faith*. "Paul," he says, "adds to the general sense of the word—a holding fast to an unseen power of goodness,—a particular sense of his own—identification with Christ," and this conception of faith is shown to lead to the conception that the whole human race is "one body, which is to die and rise with Christ, and which forms by the joint action of its regenerate members the mystical body of Christ."

It will be seen that there is much that is startling in this view of the Pauline Epistles; but perhaps the most startling part of Mr. Arnold's exposition is his interpretation of the phrase "to rise from the dead":—

"Not tradition and not theory, but a simple impartial study of the development of Paul's central line of thought, brings us to the conclusion that from the very outset of the epistle, when Paul speaks of Christ 'as declared to be the Son of God with power according to the spirit of holiness by resurrection from the dead,' to the very end, the essential sense in which Paul uses the term *resurrection* is that of a rising, in this visible earthly existence, from the death of obedience to blind selfish impulse, to the life of obedience to the eternal moral order, in Christ's case first, as the pattern for us to follow; in the believer's case afterwards, as following Christ's pattern through identifying himself with him."

Such is the outline of this very remarkable treatise. For the arguments by which the several positions are maintained we must refer our readers to the original, as our notice is already in danger of becoming too long. For the same reason, and also because this is not the place for theological controversy, we abstain from all criticism of Mr. Arnold's views and of the particular arguments by which he supports them. It will be sufficient to say that his reasoning is throughout acute and ingenious, that his interpretations are evidently the result of study and thought, and that his comments are interesting and suggestive. He is himself careful to explain that "the object of this essay is not religious edification, but the true criticism of a great and misunderstood author": yet we think that it will have conferred no small benefit upon Christianity if it induces theologians to be more on their guard than they have been of late against the error of importing the ideas of their own times into the writings of their predecessors. A warning on this head is never superfluous.

The two introductory essays, although, as we have already hinted, of minor importance, nevertheless deserve our best attention, as they bear upon the most important theological-political question of the day—that of Disestablishment. Mr. Arnold does not look with favour upon dissenters. He holds that ever since the Reformation the Church of England has been the champion of liberty of conscience, whilst the Nonconformists have, in general, been clamouring for stricter formularies, and promoting "strife, jealousy, wrath, contentions, backbitings." He holds that dissidence, "except on plain points of morals," is in itself deserving of censure; and he regards a general union of Christendom as a possibility, though a distant one.

Mr. Arnold's style is as brilliant as ever. His subject gives him ample opportunity of indulging his powers of satire; and if our space permitted we would gladly have quoted his descriptions of the degenerate forms of Hebraism and Hellenism,—which he denominates Mialism and Millism respectively; but we must content ourselves with a shorter specimen:—

"In the documents of the Westminster Assembly, twenty-five years later, this has disappeared; and what we call the British Philistine stands in his religious capacity, sheer and stark, before us. Seriousness is the one merit of these documents; but it is a seriousness too mixed with the alloy of mundane strife and hatred to be called a religious feeling; not a trace of delicacy of perception, or of philosophic thinking; the mere rigidity and contentiousness of the controversialist and political dissenter; a Calvinism exaggerated till it is simply repelling; and, to complete the whole, a machinery of covenants, conditions, bargains, and parties-contractors, such as could have proceeded from no

one but the born Anglo-Saxon man of business, British or American."

Laurence Sterne, sa Personne et ses Ouvrages: Etude, précédée d'un Fragment Inédit de Sterne. Par Paul Stapfer. (Paris, Thorin; London, Nutt.)

OUR readers can hardly fail to remember that in the Great International Year, 1862, a new comedy by Voltaire was produced at the Odéon, in Paris. Its title was the 'Comte de Boursoufle,' and the story connected with its discovery was that Voltaire had composed it, in his salad days, for noble amateur actors, and had locked it up after it had been several times privately performed! The discoverer of the MS. brought the piece out at the Second Théâtre Français. All dramatic Paris rushed to witness the play, and critics experienced an almost painful joy at witnessing a new play by an old writer. There was no shadow of doubt about the authorship. The wit in it was so keen, smart, subtle and characteristic, that, if it was not Voltaire's, was there any other author in the world—asked the critics—to whom the play could be ascribed? The *Athenæum* made answer that the comedy, with all the wit in it, was Sir John Vanbrugh's,—that it was his 'Relapse,'—and that it was equally well known to us, under a modified form as the 'Trip to Scarborough.' We may now add that it is 'The Man of Quality,' at the Gaiety.

The more recent discovery of a fragment of an unpublished work by Sterne, a fragment that is first given to the world by a French editor, is as interesting and just as satisfactory. It occupies about five-and-twenty pages of M. Stapfer's "study" on Sterne, to which, with the translation, it serves as a sort of outtrigger. M. Stapfer calls its discovery his "bonne fortune," but how his good fortune came about is but hazily told. His story amounts to this. Two years ago an English friend of his, "M. A.,"—whose identity is only brought something nearer within our power by M. A. being described as "Vice Principal of Elizabeth College, at Guernsey,"—being in York, was entrusted by a lady there with an unpublished MS. by Sterne, for the purpose of showing it to M. Stapfer. To the latter gentleman the anonymous lady could give only very vague accounts of the treasure: but why they should have been vague because the lady was indisposed we cannot quite understand, but M. Stapfer had no difficulty in coming to a conclusion. The handwriting, to his thinking, was identical with what he had previously seen of Sterne's, and putting this with the fact of there being no signature, he the more readily accepts Yorick for the author, as "the absence of signature, when other indications are very favourable, is rather a motive for belief than for doubt." M. Stapfer then thinks that in the composition of this fragment Sterne was influenced by the writings of Pascal and Fontenelle, but that he kept it from publication out of tenderness for the religious feelings of Protestants,—a sort of people who might have been offended by philosophical disquisitions, in which the Earth is treated as an imperceptible point lost in infinite space, which is filled with as infinite a number of worlds! It is exquisitely absurd to imagine that such a playful idea, put forth, too, in a dream, should have ruffled the indifference of Sterne's days; or that a stumbling-block would have been found in it by a clergy-

man, who, after giving out a text,—“It is better to go to the house of mourning than the house of feasting,”—began his sermon with the words “That I deny!” Gray said of Sterne in the pulpit, that he always looked as if he were laughing in his sleeve, and was ready to throw his periwig in the face of his congregation. Fancy a sense of delicacy in a preacher who, on another occasion, thus commenced:—“Despise thou the riches of his goodness and forbearance, and long-suffering, knowing that the goodness of God leadeth to repentance!”—so says St. Paul. And, Ecclesiastes viii. 11, ‘Because sentence against an evil work is not executed speedily, therefore the heart of the sons of men is fully set in them to do evil.’—Take either as you like it, you will get nothing by the bargain.” Of course, under a veil of eccentricity, Sterne taught many sound truths from the pulpit. Some clergymen, on each recurring Sunday, are like Red Indians; they put on their war-paint, fight the Devil, and affright those who witness the spectacle. Sterne put on paint enough too, and danced the war-dance; but it was with his tongue in his cheek and his finger on his nose. The great end of religion, he showed, lay in the conquest over the evil heart and in the subjection of our evil passions; but his sermons in action hardly answered to his sermons in words. When he denied that to go to the house of mourning was better than to go to that of feasting, he explained that a visit to the former was of no use unless it was fruitful in virtue and the occasion of good. Without this end, sorrow, he thought, had no effect, except to shorten a man's days. Whether he sacrificed appetites and passions out of consciousness that such was a duty required by God, may be left to the final tribunal; but he certainly taught the usefulness of such sacrifice in a droll way, as he did with the duty of self-examination, which, according to Sterne, would convince a man that he was a dirtier fellow than he thought for, and would make him desirous of forswearing sack and living cleanly. There is nothing said in the unpublished fragment which Sterne would have hesitated to say in any of his sermons if he had thought proper; but there are some things in the former which he certainly would not have said in the same way. For example: “At this time began to be heard all over the world a huge noise and fragor in y^e skys.” There are other instances that might be quoted from the fragment, of which latter we need only say that its purport runs thus: a free-thinking gentleman, weary of long reverie under a plum-tree, wisely goes to bed, and foolishly dreams of other worlds and philosophies than those he has been familiar with on earth. Among a people who believe the world to be a plane, he narrowly escapes being burnt for a heretic when he promulgates the globular theory. Delighted to fall among a people who practise liberty of thought, he is astounded that they will not tolerate his idea as to the distances of the planets from each other, and that they laugh at him for supposing that day-break will be followed by sunrise. A loud noise or “fragor” awakes him from a dream of supposed centuries long; and then comes the conclusion of what we are asked to accept as the production of Sterne—withheld by the author, for fear of ruffling the plumage of the proud Protestant peacocks who then possessed the world.

“I recollected y^e bed, y^e hangings, y^e room, my last night's thoughts, y^e whole series of my former life. All this would seem to persuade me that I had been in a dream. On y^e other hand, my whole existence in the present state appear'd so small and so inconsiderable, and there appear'd so much of solid[ity and regular]ity in the other state, wherein I had spent thousands of years, that I could not be persuaded but I was at present in a dream. I rub'd my face, pulled myself by the nose and ears in order to awake myself. I got up, ran into the house, enquir'd what was the name of y^e world we liv'd in, what nation this was call'd? what king at present reign'd? I hurry'd into the orchard, and by a sort of natural instinct made to y^e plum-tree under w^{ch} passed my last night's reverie. I observed y^e face of y^e heavens was just the same as it had appear'd to me immediately before I left my former state; and that a brisk gale of wind, w^{ch} is common about sun rising, was abroad. I recollected a hint I had read in *Fontenelle* who intimates that there is reason to suppose that y^e *Blue* on *Plumbs* is no other than an immense number of living creatures. I got into y^e tree, examin'd y^e clusters of plumbs; found that they hung in y^e same position, and made y^e same appearance with y^e constellations of second stars, I had been so familiarly acquainted with, excepting that some few were wanting, which I myself had seen fall. I cou'd then no longer doubt how y^e matter was. O y^e vanity of worldly things, and even of worlds themselves! o world, wherein I have spent so many happy days! o y^e comforts and enjoyments I am separated from; y^e acquaintance and friends I have left behind me there! O y^e mountains, rivers, rocks and plains, w^{ch} ages had familiariz'd to my view! with you I seem'd at home; here I am like a banished man; every thing appears strange, wild and savage! O y^e projects I had form'd! y^e designs I had set on foot, y^e friendships I had cultivated! How has one blast of wind dash'd you to pieces! . . . But thus it is: *Plumbs* fall, and *Planets* shall perish . . . ‘And now a Bubble burst, and now a world.’ The time will come when y^e powers of heaven shall be shaken, and y^e stars shall fall like y^e fruit of a tree, when it is shaken by a mighty wind!”

Of Sterne himself, M. Stapfer has little or nothing to say that is new. We hoped to find something yet untold of Sterne in France, but there is but one incident not hitherto related, and not worth much now it is told. We learn that Sterne informed Suard that he attributed the talent he possessed to three causes,—first, to the union of his imagination with quick sensibility; secondly, the daily reading of the Old and New Testament, books agreeable to his taste, and belonging to his profession; thirdly, the study of Locke, which he had begun in his youth, and continued throughout his life! This, perhaps, may excite a smile; and we only wish M. Stapfer could have given us something more substantial. It would surely be easy for a Frenchman to trace the course of the life of Sterne's much-loved daughter, Lydia, in France. Almost all we know is, that she became Madame Medalle. How she fared in the time of the Great Revolution is not known, but the knowledge is much desired by all who believe in the love of the father for this child of his heart. Of the character of Sterne himself, M. Stapfer takes a favourable view; founding his conclusions on the very good reasons which Mr. Percy Fitzgerald produced in his work on poor Yorick. Mr. Thackeray clapped Sterne into both stocks and pillory, and pelted him at his leisure. Posterity may not fling flowers in place of stones, but they will leave the poor, clever, battered wretch alone, and bid his memory rest in peace. When Mr. Thackeray rested in “Sterne's room,” in Dessin's Hotel, he ima-

gined a world of things under the influence of the place and its ancient genius. He had quite forgotten that the old hotel and the room which had been Sterne's had been destroyed by fire, years before. Many other of the things imagined about Sterne are equally visionary. We do not insist upon the intense respectability of Yorick, but a man is not to be accounted a reprobate who, be his shortcomings what they may, gave us Uncle Toby for our edification, and exemplified the beauty of Charity more lastingly than in sermons which would, long since, have been forgotten.

Horæ Tennysonianæ, sive Eclogæ e Tennysono Latine redditæ. Cura A. J. Church, A.M. (Macmillan & Co.)

WE have no doubt that this handsome little volume will have a very considerable circulation. There are still in England many persons who like to resume occasionally in later life the classical studies which occupied a large part of their attention during their school and college days; and there is no way in which the old associations can be recalled more easily and more pleasantly than by the perusal of Latin versions from English poets. The Latinity of such compositions is in general easy, and the English original is at hand to explain any obscurities which may present themselves. Hence many who have so far forgotten their scholarship that they would find it wearisome to grapple with the difficulties of Lucan or the arguments of Lucretius derive considerable satisfaction from a good "copy" of Hexameters or Lyrics written by some modern Latinist. The pleasure obtained is due in part to the poetry of the original, in part to the technical merits of the translation. The reader amuses himself with observing the ingenuity which the translator shows in parodying a familiar classical phrase, in substituting a Roman allusion for an English one, and in giving a classical air to a modern sentiment. On the other hand, if the verses are of inferior quality, he may exercise his critical faculty in the detection of errors of taste, of syntax, or of prosody. Naturally these pleasures are intensified if the originals selected for translation are familiar and themselves excellent. In the present instance, several of Mr. Tennyson's best poems have been laid under contribution, and, as the lovers of modern Latin verse are also for the most part admirers of the Poet Laureate, we augur the more favourably for the popularity of the work. Its editor is Mr. A. J. Church, already known as joint author with Mr. Brodribb of a valuable translation of the *Histories of Tacitus*: in the list of contributors we find the names of Mr. Brodribb, the late Prof. Conington, and Prof. Seeley. We have therefore a good guarantee for the general excellence of the several versions. In our opinion the gem of the collection is Prof. Conington's *Henecasyllabic* rendering of 'O swallow, swallow, flying, flying South,' which runs as follows:—

Procne nostra, volans volans ad Austrum,
Lautis incide tectulis, ibique
Quæ dico tibi dic meae puellæ.
Dic, Procne bona, namque utrumque nosti,
Dic Austrum nitidum, levem, ferocem,
Dic nigrum Borean, pium, fidelem.
O si te liceat sequi et fenestras
Caras insidere, pipilem canamque
Centum millia garriens amorum.
O si me similem tui receptum

Sinu mulceat, ut jacens ibidem
Cunis lacteolis eam sub umbras!
Cur non induit illa amore pectus,
Ceu quæ fraxinus indui moratur
Sola jam reliqua virente silva!
Dic tuos alio volasse pullos,
Dic te ludere paullulum hic sub Austro,
Nidis sub Borea prius repositis.
Dic vitam esse brevem, manere amorem,
Soleas sub Borea breves nitere,
Nec Lunam diuturnius sub Austro.
O Procne nemus aureum relinques
Illam fac propriam mihi canendo,
Et dic me quoque mox ibi futurum.

We hope that our readers remember the original well enough to admire not only the beauty and facility of this lyric, but also its wonderful fidelity.

Mr. Church is happy in his version of the well-known lines in 'The Lotus-Eaters,' beginning "Dear is the memory of our wedded lives":—

Conjugium nobis et priscae tempora vitae,
Brachiaque uxorum complexu juncta supremo
Dulce recordari est atque ora tepentia fletu.
Ast hæc longa dies mutavit; credimus istos
Igne diu caruisse focos, res filius hæres
Possidet: ignoti priscis veniemus amicis,
Ut veniunt vivis functorum epulantibus umbræ.
Aut Ithacæ forsan proceras, violenta juvenus,
Consumpsere domos, quorum ad convivia vates,
Ceu quis res memorat quas jam longa obruit ætas,
Aptat bella lyrae, muris bis quinque per annos
Gesta sub Iliacis, quæque inclyta fecimus ipsi.
Anne Ithacam vexat discordia? rupta manento
Quæ sint rupta semel; precibus vix flectere Divos
Vix datur aversos quæsam aut componere pacem.
Est ipso pejor letho discordia, curis
Cura novis geminata et damnis damna, labores
Heu! nimis senibus, quum longo pectora bello
Fracta gerant, oculosque inæmnia cura, polique et
Astra, duces ratibus, longum quæsitæ fatigent.

The following lines, from Mr. Maurice Day's version of another part of the same poem, are also good:—

Namque suum recubant olivi prope nectar; at infra
Missa petunt longe subjectas fulgura valles,
Sed circum auratas sedes cinctasque corusco
Orbe domos facili crispantur nubila motu.
Hic secum ridet quoties pestemque flamemque
Despiciunt, diramque luem terræque tremores,
Navibus et stratum jamjam pereuntibus æquor,
Et rabiem undarum, tractusque ardentis arenae,
Vastatasque plagas, sævisque sonantia telis
Proelia, flammantesque urbes, palmasque precantum.
Hæc spectare juvat; melos illud dulce videtur
Flebilibus clausum numeris, quod more vaporis
Assurgit, veteris narrata injuria damni,
Fabula ut exilis, grandi licet ore tumescat.
Is miseri questus generis, qui findere glebam,
Cui serere et parcas opus unum est cogere messes,
Exiguam aut Cereris redigant ut rite quotannis
Aut Bacchi fenus, tarde aut venientis olivæ;
Donec fata sinunt; dein pars, illa fama susurrat,
Tartareas subeunt æterni federe poenas;
Pars autem Elysii degunt in vallibus ævum,
Asphodelique torus fessos tandem accipit artus.

These, and several other versions contained in Mr. Church's book, cannot fail to please the lover of what is called elegant scholarship. But he will also find occasion to exercise his critical faculty, as several of the translations included in this selection are by no means irreproachable. The following lines are among the most tender and the most musical which the Poet Laureate has ever written:—

"Fresh as the first beam glittering on a sail,
That brings our friends up from the under-world,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more."

It is sad to see it "translated" as follows:—

Vivax, ut primum velo jubar emicat illo
Devexis caros quod ab austris reddit amicos;
Tristis, ut extremus radius per vela rubescens
Delicias animæ occidit mergentia in aestu—
Acturum sic tristis honos vivaxque dierum.

The translator would probably defend himself by saying that the original cannot be adequately represented in Latin. If so, why does he attempt an impossibility? If he could produce nothing better than the lines we have quoted he should have abandoned the undertaking as hopeless. The modern imitator of the classical writers is bound to consider whether his verses would have been understood by his ancient prototypes, and in this instance Virgil, and even the poets of the decadence, who approach more nearly to modern modes of thought and expression, would have found it difficult, if not impossible, to attach a meaning to these unclassical hexameters. Again, in 'The Day Dream,' for

Here sits the butler with a flask
Between his knees, half drained; and there
The wrinkled steward at his task,
The maid-of-honour blooming fair—
we have

Promus adhuc consedit, et inter genua lagenam
Altera cui pars est usque liquanda, tenet;
Dispensator agit solitam rugosus opellam;
Statque puellari regia flore nurus.

Apparently the translator reads for "half-drained" *half-strained*, thus sacrificing something of the meaning of the original. We doubt, too, whether the elegiac writers of the best age would have used the diminutive "opella," and we are sure that without referring to the English no one would take "regia nurus" to mean anything but "the king's daughter-in-law."

Again, the lines

Now slides the silent meteor on and leaves
A shining furrow, as thy thoughts in me.
Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold myself, my dearest, thou, and slip
Into my bosom and be lost in me.

are represented by the following feeble couplets:—

Stella silens nitido perlabitur aethera sulco,
Et signant mentem sic tua sensa meam.
Quidquid odoris habent compressis lilia condunt
Floribus, in gremium lapsa repente lacus.
Tu quoque, delicias, sic te ipsum comprime, nostrae,
Labere et in nostros tota recepta sinus.

The Latin verses of the moderns are, perhaps, often too smooth and regular in their prosody; but surely such a pentameter as

Hoc colere, hinc pasci, hic et cecinisse licet
errs in the other direction.

In several instances the contributors to this volume are at a disadvantage, inasmuch as the pieces they have selected have been already successfully translated by others. For example, there are two versions of 'The Beggar Maid,' but neither of them is equal to that of Prof. Munro printed some years ago in the 'Sabrinæ Corolla'; the former of the two is in no way striking, the latter pleases chiefly because several lines and phrases in it recall Prof. Munro's rendering.

The line

Sunt bona, sunt quaedam mediocria, sunt mala plura
is eminently true of this unequal volume; but those parts of it which are good are so good that the reader will excuse for their sake the shortcomings of the rest.

The Mythology of the Aryan Nations. By George W. Cox, M.A. 2 vols. (Longmans & Co.)

THIS is one of those few books which, instead of criticizing, we prefer to recommend. Every one who is interested in the great subject of which

it treats is bound not only to read it, but to possess it; no one who pretends to speak with the slightest authority about mythology in general, or about any one of its many branches, can afford to ignore it. In an age which is painfully fertile in superficial treatises upon profound subjects,—in hastily-compiled collections of small views of great matters,—it is a consolation to meet with a work which has been carefully framed, which offers every evidence of having been undertaken with good reason, carried out with due deliberation, and treated in a style which is satisfactory in its process and agreeable in its results. A great scholar may write a very dull treatise,—a clever bookmaker may produce such a travesty as shall make critics weep; but when a writer combines learning and literary capability, he is not likely to miss success: and, in the present case, Mr. Cox does combine these two qualifications, and the consequence is, that he has produced a book which, in spite of certain shortcomings, must be very successful, unless the readers of the present day are utterly unworthy of having good fare set before them. We can afford to recommend his work all the more cordially, inasmuch as we do not altogether agree with him, and are about to state at least one or two of the grounds of difference which lie between us.

But before doing so, we shall say a few words about the general plan of Mr. Cox's work. In the limited space here allotted to us, it is quite impossible to do anything like justice to its details; for to treat such a book fairly, a critic ought to have at least as many pages at his disposal as a good-sized pamphlet generally contains. The ordinary mode of criticizing the results of a scholar's hard and long-continued work is, as we are well aware, to test it here and there by means of the index, and to show off the critic's second-hand learning at the expense of the literary subject which he is dissecting, pointing out a weak point here and an unsound spot there; but such a mode of treatment would be entirely beside the mark in the present case. Cordial praise appears to us to be what a great part of Mr. Cox's labour of love deserves; and when we have accorded that, he will, perhaps, forgive us if we venture to find a little fault with portions of what we consider, on the whole, an admirable performance.

Mr. Cox begins his modest preface with a warm and well-deserved expression of thanks to the great master in all mythological studies, Prof. Max Müller, for having opened to him, "thirteen years ago, a path through a labyrinth which, up to that time, had seemed as repulsive as it was intricate." Many and many a reader of Mr. Cox's book will echo his expressions in reference to "the feeling of delight" awakened by the Professor's analysis of the myths examined in that essay on Comparative Mythology, which traversed ground "for the first time effectually broken for English scholars," and established the fact that "the myths of a nation are as legitimate a subject for scientific investigation as any other phenomena." So much gratitude is due to Prof. Max Müller by all students, especially by all English students, of Comparative Mythology, that we are glad to see so decided an acknowledgment of a just debt as Mr. Cox has here openly made. The Preface goes on to state that the pages which

follow it are intended to illustrate the argument that "the mythology of the Vedic and Homeric poets contains the germs, and in most instances, more than the germs, of almost all the stories of Teutonic, Scandinavian and Celtic folk-lore." This common stock of materials, Mr. Cox proceeds to say, "has been moulded into an infinite variety of shapes by the story-tellers of Greeks and Latins, of Persians and Englishmen, of the ancient and modern Hindus, of Germans and Norwegians, Icelanders, Danes, Frenchmen and Spaniards. On this common foundation the epic poets of these several branches of one great family have raised their homogeneous though often widely differing structures. From this common source they have derived the features and the characters of the actors "in the great drama which in some one or more of its many scenes is the theme of all Aryan national poetry." And he concludes by saying that the task of analyzing and comparing the myths of the Aryan nations has not only opened to him a source of unqualified delight, but it has raised and strengthened his faith in the goodness of God: "It has justified the wisdom which has chosen to educate mankind through impressions produced by the phenomena of the outward world."

Beginning with an account of the "Popular theories on the origin and growth of mythology," Mr. Cox proceeds to examine the relation of mythology to language, the source of mythical speech and the development of myths in general. He then proceeds to deal with Greek mythology, and from it first goes up the stream towards the original Oriental fountain, and then follows it down again, until he comes to the Teutonic epic poems and the legends of Arthur and Roland. In his second book he treats of 'The Ethereal Heavens,' dwelling at length upon the characteristics, first, of Dyaus, Varuna and Mitra, India, Brahma, Zeus; and then of Odin, Woden, and the other creations of Northern European mythology. Next he passes to the Light, dwelling with evident partiality upon the myths relating to the dawn and "the vivifying Sun." Fire, the Winds, the Waters and the Clouds next claim his attention, and finally he turns his thoughts towards the Earth, the Under-world and the Darkness. The last chapter is particularly interesting, embracing as it does the subjects of 'The Gloaming and the Night,' 'The Physical Struggle Spiritualized,' and 'The Semitic and the Aryan Devil.'

This hasty sketch of the contents of Mr. Cox's book may serve to give some general idea of the subjects with which it deals. As to the style in which they are treated, we can scarcely speak too highly. The whole work is so rich in ideas and in illustrations of them, that we scarcely know whence to choose a specimen of its merits, so we will open it almost at random, and select one of the first passages which comes to hand. Here is an extract from the section devoted to Elysion:

"Although the ideas of Elysion, in the conception of the epic or lyric poets, may be full of the deepest interest, as throwing light on the thoughts and convictions of the time, their mythological value must be measured by the degree in which they may be traced to phrases denoting originally only the physical phenomena of the heavens and the earth. With the state and the feelings of the departed we are not here concerned; but there is enough in the descriptions of the asphodel meadows and

the land where the corn ripens thrice in the year to guide us to the source of all these notions. The Elysian plain is far away in the East, where the sun goes down beyond the bounds of the Earth, when Eös gladdens the close of the day as she sheds her violet tints over the sky. The abodes of the blessed are golden islands sailing in a sea of blue, the burnished clouds floating in the pure ether. Grief and sorrow cannot approach them: plague and sickness cannot touch them. The barks of the Phaiakians dread no disasters; and thus the blissful company gathered together in that far western land inherits a tearless eternity. Of the other details in the picture, the greater number would be suggested directly by these images drawn from the phenomena of sunset and twilight. What spot or stain can be seen on the deep-blue ocean in which the islands of the blessed repose for ever? What unseemly forms can mar the beauty of that golden home, lit by the radiance of a sun which can never go down? Who then but the pure in heart, the truthful and the generous can be suffered to tread the violet fields? And how shall they be tested save by judges who can weigh the thoughts and intents of the heart? Thus every soul, as it drew near to that joyous land, was brought before the august tribunal of Minos, Rhadamanthys and Aiaikos; and they whose faith was in truth a quickening power might draw from the ordeal those golden lessons which Plato has put into the mouth of Sokrates while awaiting the return of the theoric ship from Delos."

This passage will be sufficient to give an idea of the poetic language in which Mr. Cox has expressed the ideas to which his laborious studies have given rise. It will serve, also, to lead us, without too abrupt a transition, to the subject of his views on the cosmical interpretation of myths. His hobby appears to be the chase of Nature through the mazes of mythology, and in many instances he seems to have ridden it rather hard. Not only the general appearance of each myth suggests to him some one or other of the phenomena of nature, but in every one of its features he sees, or thinks he sees, a manifest allusion to them. Such a fondness for explanation and interpretation is apt to develop into a passion and end by becoming a mania. An enthusiastic seeker after cosmical allegories will be as confident about his seeing the heavens and earth, the sun and the stars, embodied in every fairy story, as a certain ingenious theorist was about his detecting a Dutch satirical poem in each of our own nursery rhymes. When Mr. Cox stretches the Iliad on the rack of cosmical interpretation, and hands it over to us after the operation in the form "of a magnificent solar epic, telling us of a sun rising in radiant majesty, soon hidden by the clouds, yet abiding his time of vengeance, when from the dark veil he breaks forth at last in more than his early strength, scattering the mists and kindling the rugged clouds which form his funeral pyre, nor caring whether his brief splendour shall be succeeded by a darker battle as the vapours close again over his dying glory"—when we listen to this almost overpowering burst of eloquence, we can only exclaim, with Dominie Sampson, "Prodigious!"

We have one other remark of an unfavourable character to make with respect to Mr. Cox's book. In a work purporting to treat of the Mythology of the Aryan Nations a considerable amount of space ought to have been allotted to the traditions of the Slavonic nations. He has not treated the Celtic races with the respect they deserve, but the Slavonic he has almost entirely ignored. The works which have been written on Russian, Polish, Bohe-

mian, Servian and other Slavonic myths form a library in themselves, but Mr. Cox treats them with silent contempt. When he speaks of a Slavonic deity or of a Slavonic superstition, he almost always quotes at second-hand. Now it is quite true that he cannot be expected to be acquainted with the numerous volumes which Slavonic comparative mythologists have written in their own languages, but we are surprised to find so few references to such German works as Hanusch's 'Wissenschaft des Slawischen Mythos,' or Popoff's 'Kleine Slawische Mythologie,' or Kaisaroff's 'Versuch einer Slawischen Mythologie,' and many others. There is scarcely a single myth among the hundreds mentioned by Mr. Cox to which a parallel could not be found in the rich stores of Slavonic folk-lore, heaped up by such workers as Afanasief in Russia, and Shafarik and Dubrowsky in Bohemia, and Naruszewicz and Osinski in Poland, and many others. Perhaps in the next edition of his book Mr. Cox will add a few chapters upon the connexion between the myths of the Slavonians and those of the other European nations.

A Day by the Fire; and other Papers, hitherto Uncollected. By Leigh Hunt. (Low & Co.)

EVEN by those who refuse to accord Leigh Hunt a place amongst the great masters of English literature it is cordially conceded that he was a literary personage of no common mark and quality. His attainments were brilliant, his services considerable; and though he may have left behind him no production in poetry or prose that can be termed a masterpiece, the friend of Byron, or Birron as he used to pronounce the name of Childe Harold's creator, was so distinct and notable a power in the intellectual life of his time, that no adequate history of the social progress and literary action of England in the first half of the nineteenth century will pass him over in silence. That his position amongst his contemporaries was due rather to what he was than what he did is probable; for whilst his most ambitious and perfect achievements were deficient in vigour, he was one of the brightest and most fascinating men of his day. Abounding in the accomplishments and tact that make their possessor a social favourite, he was a piquant conversationalist, never failing in sympathy for his auditors and due consideration for the feelings of those of his comrades who crossed swords with him in epigrammatic conflict. It was his humour to play the part of a man of the world amongst writers; but neither in the society of men of books nor in the company of men of fashion was he ever known to undervalue literature. Not the least amusing and agreeable of his peculiarities were the affectations of thought and diction by which he veiled the earnestness of his convictions, and in wayward sportiveness perplexed commonplace listeners. What some of those affectations were the curious may learn from one of Mr. Dickens's novels; for though the author of 'Bleak House' warmly repudiated the imputation that he had caricatured his friend's weaknesses in the moral failings of Harold Skimpole, he did not deny that some of the innocent eccentricities of the fictitious character had been suggested by some of the humorous qualities of the poet's air and temper. But when the most has been said of

Leigh Hunt's affectations, it may be fairly urged in their defence that they were in harmony with his sincere tastes and natural disposition, and revealed more of his real character than would have appeared through a more sober and conventional manner, that would have never exposed him to a suspicion of insincerity. It should, moreover, be remembered that whenever the clouds of affectation in which it was his pleasure to envelope himself were momentarily dispersed by a genuine emotion, he was never found deficient in courage and generosity.

The strongest praise that may be accorded to this pleasant volume is to say that its papers are calculated to recall the author to the minds of his old friends, and afford those who never knew him personally a faint notion of the man's many-sided attractiveness and gracious amiability. We would not be thought to underrate the sweetness of his verse or the value of his graver performances when we say that we have derived more pleasure and profit from the light, sparkling, whimsical essays which he contributed to so many periodical publications, than from the works on which he rested his hopes of enduring renown. Without possessing profound erudition or scholarship, in the technical sense of the term, he was a man of large learning, which in many of his lighter papers he exhibited without pedantry, and communicated in such a manner that his readers gained solid instruction whilst imagining themselves to be receiving mere trivial entertainment. The articles on 'The Genii of the Greeks and Romans' and 'The Genii of Antiquity and the Poets' are favourable specimens of the art with which the writer disguised the difficulty of the difficult subjects which he explained to unlearned readers, and taught people without appearing to teach them. Nor are the social papers of the collection less admirable for ease of style and lightness of touch. It is in the nature of things done in Art to appear as though they were done without an effort; and the excellence of the happiest essays in the present volume appears in the fact that the last thing of which the ordinary reader will think whilst perusing them is the labour that produced them. In this respect they have reminded us of Addison. Indeed, though it may appear to many an act of irreverence to speak of Leigh Hunt's writing as comparable with Addisonian prose, we are bold enough to say that it is a compliment to Addison rather than to Hunt to say that the former might have thrown off, in his brightest morning, some of the passages in the essay 'On the Talking of Nonsense' and the paper 'On Commonplace People.' It was characteristic of the man who could excel in talking good sense, and had no excess of the commonplace in his nature, that he stood forward as the champion of nonsense-talkers and commonplace people. "Nonsense," he insisted, "in the good sense of the word, is a very sensible thing in its season, and is only confounded with the other by people of a shallow gravity, who cannot afford to joke. These gentlemen live upon credit, and would not have it inquired into. They are perpetual beggars of the question. They are grave, not because they think or feel the contrast of mirth, for then they would feel the mirth itself, but because gravity is their safest mode of behaviour. They must keep their minds sitting still, because they are incapable of a motion that is not awkward." In the defence of commonplace

people, the essayist is no less severe on persons who assume the airs without possessing the reality of cleverness. Concerning these social offenders, he remarks—

"This is one of the faults of over-civilization. In a stage of society like the present, there is an intellectual as well as personal coxcombry apt to prevail, which leaves people to expect from each other a certain dashing turn of mind, and an appearance, at least, of having ideas, whether they can afford them or not. Their minds endeavour to put on intelligent attitudes, just as their bodies do graceful ones; and every one who, from conscious modesty, or from thinking about the matter, does not play the same tricks with his material deficiency, is set down for a dull fellow, and treated with a sort of scornful resentment for differing from the others. It is equally painful and amusing to see how the latter will look upon an honest fellow of this description, if they happen to find him in a company where they think he has no business."

But whilst finding much to applaud and enjoy in these essays, we discover in them several points on which we altogether differ from the author, and not a few passages in which affectation gets the better of good sense. Being lovers of whist and willing practitioners in besique, we cannot concur with him in his illiberal prejudice against cards, "which," he observes, repeating a popular error as though it were sound history, "were invented for the solace of a mad prince." Nor can we join him in preferring coffee to tea because the former beverage is "more lively, and at the same time more substantial," and because it reminds the drinker "of the Turks and their Arabian tales,—an association infinitely preferable to any Chinese ideas." This last fantastic reason for liking coffee is worthy of the dainty man of letters, who once upon a time raised the laughter of a party of friends by assuring them that he had never in all his life entered a market "except to buy an apple or a flower."

Memorials of Temple Bar; with some Account of Fleet Street, and of the Parishes of St. Dunstan and St. Bride, London; chiefly derived from Ancient Records and Original Sources. By T. C. Noble. (Diprose & Bateman.)

WHEN we have said that this book contains a large amount of interesting matter, however uninvitingly placed before us, and that its compiler has shown much industry in the collection of a great number of facts, we have exhausted all that we have to say in commendation of it. Industry and aptitude for research are by no means the only requisite qualifications for writing a book; and in the present instance the writer's shortcomings in every other direction are both grave and numerous. Mr. Noble, we observe, is fond of reminding his readers that he is the son of a bookseller and publisher; and from that circumstance alone we should have thought that he knows how to write in accordance with the rules of English grammar. Be this as it may, from the beginning to the end of the volume he has neglected to do so; and it is not too much to say that there is hardly a page of his book that is not blemished by one or more blunders in this respect. And then, again, his violations of orthography are of such a character and so numerous that it would be little better than a transparent euphemism to style them "errors of the press"; his few

Latin words and quotations are in general reduced to the level of gibberish; and we too frequently stumble upon such slipshod expressions as, "only fancy" this or that, "close handy" to a place, "poor Bar," and the like. His mistakes, too, as to facts, though certainly much fewer in number than the transgressions already alluded to, are more numerous than with ordinary care they might have been.

The case of this publication not inaptly reminds us of the fable of 'The Hare and many Friends.' The writer makes a parade in his Preface of his "numerous and kind" friends of all descriptions, who have given him literary assistance in one way or another; and yet not one of these friends seems to have taken interest enough in the welfare of his book to put him in the way of not altogether marring his story by his mode of telling it. There is many an humble scholar—we are sorry to say it—who would have been too glad to earn five pounds by correcting the writer's proofs, and so keeping him out of mischief. This, however, with a misplaced self-reliance, he seems never to have thought of: the result being, that he has spoilt what might have been, if carefully written, a very pleasing book.

Proof is better than assertion; and, out of from forty to fifty passages that we have noted in running hastily through these pages, we give the following extracts, at the risk, perhaps, of tiring our readers; a multitude of misspelt words being left unnoticed:—"Was brought to light portions of a... pavement" (p. 4); "We see that of another prelate, he of Bath... The highroad to the palace was more easy of reaching one's residence than a dwelling farther off" (p. 8); "How Farringdon Ward and Fleet Street has remembered Queen Elizabeth" (p. 45); "From 1648 to 1667 he was one of the sensations of Fleet Street. Boasting in the quaint name of Mr. Praise-God Barebone... At its dissolution he had made sufficient friends so as to be appointed... This does not seem to have warned him to 'the Boys' of St. Dunstan's" (p. 50); "However foolish the two may behave... to meet his death by the hand of the supposed grieved assassin" (p. 63); "With the balance was purchased two new velvet palls and a box" (p. 77); "A relic of London before the Fire is the vault" (p. 89); "Those [armorial bearings] of the Inner Temple... has caused" (p. 90); "The two gentlemen... have devoted their salaries by making periodical additions to the library" (p. 94); "Here... was sold the beautiful Duchess of Richmond's jewels" (p. 110); "Mrs. Evans, its proprietress, about 1736, re-opened the celebrated Cuper's Gardens, at Lambeth, facing Somerset House, long a rival to Vauxhall, and was closed in 1753" (p. 111); "Prescott Street, Goodman's Fields, were the first houses numbered" (p. 116); "Wynkyn de Worde in some respects takes pre-eminence to Caxton for the excellence of his works... he printed 'Multorum Vocabulorum' of Johannis de Garlandia" (p. 128).

This last instance is a fair specimen of the writer's Latin. "Archæologia" is written "Archælogia" throughout the book; "pomœrium" (page 4) is given as "pomserium"; and the Latin quotation in page 21 from the First Volume of the City Repertories, so far from illustrating the text, is transformed into a mass of utter nonsense, through inability to interpret the abbreviations. A list of "Corri-

genda" would have been something by way of atonement, at the eleventh hour even, for these shortcomings; but not a word in the way of "Corrigenda" do we meet with.

The writer's mistakes as to facts, as already mentioned, are less numerous than his errors in grammar and his other liberties with the English language. We have noted the following instances, in all of which, to our thinking, Mr. Noble's matter is capable of improvement, should a new edition be wanted:—

In page 5 it is implied that *medieval* glazed pottery was made by the Romans during their occupation of this island; and in the same page occurs the passage, not marked as a quotation, "Gulielmus Stephanides, or, as the vulgar call him, William Fitz-Stephen." The writer is, probably, unconsciously borrowing the language of two centuries ago; if not, we should like to know what name ought to be given to Becket's biographer by the polite.

"It cannot fail to have been observed by all those whose business has taken them through Fleet Street that there is an incline from Bridge Street westward" (page 19). On the contrary, there is a rise from Bridge Street westward, if, as the writer says, the street is 15 feet 11 inches above high-water mark at its east end, and 35 feet 3 inches at Temple Bar. "In 1851, when the Queen and late Prince Consort attended the Guildhall Ball, the Bar was brilliantly illuminated. . . . A few months later, and the gay and brilliant arch was draped in mourning" (page 36). It was not merely "a few months later" that the funeral of the Duke of Wellington took place, but in November, 1852. Sarah Malcolm, the murderess, we are told (page 66), was attended to the gallows "by Dr. Middleton, of St. Bride's, a friend named Peddington, and Mrs. Guthrie, Ordinary of Newgate." The fact is new to us that the office of Ordinary had ever been held by a female. "Nicholas Farendone was Lord Mayor in 1308 and several subsequent years" (page 68). This is an anachronism; the title of "Lord Mayor" was not known until a later date in the fourteenth century than the last Mayoralty of Nicholas de Farendone.

"The Master of the Rolls, in lieu of rents (vested in the Crown) receives an annuity of 7,000*l.*" (p. 95). Instead of this, read "receives a yearly salary of 6,000*l.*" "The White Friars, so called from the Carmelite (*sic*) Monks" (p. 96). "From the Carmelite Friars" would be the correct reading. Friars took the vows of poverty, and were mendicants by profession: Monks could hold property, and were not necessarily mendicants. "The Fleet River probably existed before the Roman occupation of London, its rapidity giving it a name" (p. 101). There seems to be no reason for doubting that the Fleet River existed before the Roman occupation; and as for its name, it is derived from the Saxon *fleotan*, "to flow." Other rivers as well were called by this name,—the "Fleet of Berking," for example, the ancient name of Barking Creek: hence too such names as Northfleet, Southfleet, and Byfleet.

"1387, January 9th.—A terrible fray took place in Fleet Street, through a servant of the King breaking into the house of a barber, and assaulting him, Alderman Rote, who came to his assistance, and a constable. He was tried, sentenced to the pillory with a loadstone about his neck, in token of being a liar, &c."

(p. 76). The authority here cited is 'The Memorials of London and London Life': as we were somewhat incredulous about the "loadstone," we referred to the volume, and found no such statement there: "whetstone" being the word. Our author has yet to learn, it seems, that loadstones were much too valuable in the fourteenth century to be hung from the necks of ruffians and liars, by way of punishment. "So long ago as 1388, the City ordered that no tavern was to have a larger sign than 7 feet hanging over the King's highway; so it is pretty evident the innkeepers exhibited their boards somewhat extensively even then" (p. 107). On referring to the '*Liber Albus*,' here quoted as the authority, we find that its meaning has been entirely misconceived; the enactment being to the effect, that the alestakes, from which the signs are hung, shall not extend more than 7 feet over the footway.

We had originally intended to quote one or two of the more readable passages of the volume; but in the summary of its eccentricities which we have felt ourselves necessitated to give, we find that the whole of our available space has been exhausted.

NOVELS OF THE WEEK.

A Fool's Paradise. By T. Archer. 3 vols. (Tinsley Brothers.)

Ensemble. By Wat Bradwood. 3 vols. (Chapman & Hall.)

Caught in a Trap. By John C. Hutcheson. 3 vols. (Newby.)

Chequered Shade. By the Hon. Mrs. Hodgson. (Mitchell.)

MR. ARCHER'S volumes are at any rate full of matter. In the course of his closely-printed narrative he treats us to one murder, several justifiable homicides, adventures and sketches in Europe, Australia and the West Indies; experiences of gipsy life, the workhouse and the gaol; battle, fire, shipwreck and sudden death; scraps of thieves' Latin, choice bits of East-Anglian rusticity; snatches of higher talk by emigrants from pious Caledonia; love in all tragic, all blissful points of view; while his facile muse flits sportively round the seventh commandment, without bringing a blush to the cheek of the most susceptible "young person," or causing the well-regulated mind a pang more deep than pleasurable. But his exuberance, we are bound to say, is never wearisome. If his tastes are somewhat eclectic, the patchwork is thoroughly skilful. If he brings together strange bed-fellows in misfortune, he can make them live and talk together. There is no snobbishness in this book. Gentlemen, farmers, gipsies, prize-fighters and sailors, all are natural, unassuming, objective. The author's cloven hoof, if he has one, is nowhere to be detected under male or feminine attire. If the treacherous lady's maid and the prying doctor's boy are instances of vulgar meanness, yet it is of that patent, inevitable sort that cannot shock one; while most of the characters, whether bad or good, have nothing loathsome in their composition. The interest of the story, as the title indicates, centres in the loves of Oswald Fairhoe, of Fairhoe, in Suffolk, and Barbara Waine, of gentle blood and character, but unfortunately the daughter of Silas Waine, the steward. The father of the heroine and the widowed mother of the hero look with horror on an alliance which shock

their different forms of pride, and the hapless Barbara, who dares not confess the truth to her father, from mingled influences of love and fear to him, is dragged to Australia, away from her infant child and from the vacillating husband, who, from similar feelings towards his mother, dares not avow to her the secret of his marriage. Oswald marries again, under the belief that Barbara is lost at sea; while the child, who falls at first into the hands of the gipsy Lees, but who, partly by innate strength of character, partly by the agency of kind friends, comes at length to fill worthily his proper position, provides the chronicle of adventures that fills up the remainder of the tale. As our author takes us through four generations of the Fairhoe family, each with their appropriate circle of subordinate characters, we must be excused from dwelling more at length upon the plot, and must conclude by saying that with interesting sketches of character, variety of incidents and vigorous writing before him, the reader who takes up this book will not lay it down unread.

In some aspects of 'Ensemble' we can conscientiously praise it. On boating subjects we recognize a master of the art, and we may add, a thorough sportsman. Equal ability is discernible in the steeple-chasing scenes, and generally in the dash and vigour the author exhibits when his subject warns him to description. He makes Mr. Whyte Melville and the author of 'Guy Livingstone' his models, and though he rises to their level occasionally on sporting topics, and is notably and laudably free from the gross faults of the latter writer, he has not touched the Livingstonian pitch without a slight stain of defilement. It is because we love many objects of his idolatry, and have a cordial antipathy to many objects of his aversion that we would exhort an author who is capable of better things not to dwell too exclusively on the worst side of would-be aristocracy. The representation is most inopportune, and we cordially believe most exaggerated. It would be a sad day for England if Ralph Romilly could be taken as a fair specimen of the "grand old name of gentleman," or even, what ought to be an equivalent term, of a thorough-bred Oxford man. How has Mr. Bradwood equipped him for the part? He has given him much physical courage, arising from physical advantages,—good blood, we presume, though that is not an endowment which is generally the accompaniment of wealth,—and some generosity, especially towards those who are picturesquely dependent on himself. But he remains luxurious, selfish, swaggering, and insolent, with the full-fed modern insolence in trifling personal matters. A scene in a railway-carriage, which we can imagine is drawn from life, is an instance of the sort of thing we mean. Ralph dies with a grandeur quite inconsistent with most of his life, and too tragical to suit the remainder of the tale, which is simply a stirring narrative—only poisoned by too much "side"—of the lives and loves of two well-to-do young gentlemen of the day.

The author of 'Caught in a Trap' has been himself caught in the very trap which gives a title to his novel. The story is chiefly concerned with a young lady of considerable mental weakness, who is persuaded by an adventurer named Markworth to run away with him. Soon after the marriage that takes place between the two, the adventurer claims,

in his character of husband, a legacy of 20,000*l.* that the young lady's father had bequeathed to her by his will. Mr. J. C. Hutcheson has set forth in his book the precise terms under which the bequest was made. They are as follows: "The late Roger Hartshorne, deceased, left his daughter Susan the sum of 20,000*l.* sterling, free of legacy duty, to be inherited by her on her arriving at the age of twenty-one years; or should she marry before arriving at the said age of twenty-one years, and after she had attained the age of eighteen years, *providing* that the said marriage should be sanctioned, and by the express will and consent of her mother, if alive, or, in case of her death, by an appointed guardian, a certain Doctor Richard Jolly, as mentioned in the will of the testator, then and in such case she was to receive the annual interest at the rate of 5 per cent. per annum, chargeable on the property of the testator, until she should arrive at the said age of twenty-one years, when she would be put in possession of all right, title and interest whatsoever in the said sum of 20,000*l.*, free of legacy duty." The solicitors of the young lady's mother, in answer to the husband's claim, inform him that he was mistaken in supposing his wife, when he married her, to be over twenty-one years of age; and that her right to the legacy is quite gone, by reason of her marrying without her mother's consent. The husband is thus said to be "caught in a trap"; for he knew the very words of the will, and had made sure, as he thought, of his wife being over age when he persuaded her to run away with him. Having satisfied himself that he was misled as to her age, he, and all other persons concerned in the novel, and particularly the author, take for granted that the mother's solicitors are right in their interpretation of the bequest. Will the author be very surprised to hear that he has caught himself in his own trap?—in fact, that by the words of the will he has so carefully set forth the young lady's right to her legacy on attaining the age of twenty-one years, notwithstanding her previous marriage, is, to a lawyer's mind, as clear as it possibly can be? No person with the slightest knowledge of general legal principles could possibly have made such a mistake as the author has fallen into. We should not think much of the author making a mistake in a mere point of law, gross though it be; but in this case the point of law is the key of the whole tale, and the error certainly shows lamentable carelessness on the author's part. Surely, in a case like this it was worth his while to ask advice of some legal friend; or why did he not lay a case before counsel? An opinion could easily have been had for a guinea. Besides, there are other mistakes in points of law in the book, which are absolutely ludicrous. The author informs us that Markworth proceeded to enforce his alleged right to the legacy against the widow by making her "show cause why she should not refund the said sum of twenty thousand pounds." Further, that "the rule to show cause was retorted to by sundry pleas," and that "these pleas were replicated, and the whole thing resolved itself into a formal case at law." Excepting these mistakes, there is nothing remarkable about the novel in any way. It is moderately well written, and tolerably interesting.

Of 'Chequered Shade' we cannot speak in terms of praise. It is said of some books that there is absolutely nothing in them. If we employed a similarly exaggerated style of expression in the present instance, we should say that 'Chequered Shade' ought to be represented by a large negative quantity. Insipidity is the prevailing quality of the work so far as it has any distinguishing characteristic, and when we have added to this the fact that it is as commonplace as it is uninteresting, we have finished our review. There is, however, one weakness of inferior novelists, which is exemplified here in such perfection that it is only right that a specimen of it should be given, to serve as a warning to other feeble writers:—"How little do we know of the future! How mercifully are the events of coming years shrouded from our view! How little have any of us ever been able to anticipate that which was coming upon us! Many, many things wholly unforeseen have happened, and many which we might reasonably have expected and feared, have been averted. The present alone is ours. Let us do what is right now, while we have the time, and leave the future to an all-wise Providence." Mercy on us! Chadband was nothing to this! We venture to say that no curate ever prosed in drearier style, or uttered platitudes with a more perfect air of wisdom. In fact, as we before remarked, for a specimen of the weakness in question, it is perfect. Here is another, quite as good:—"Dreams—dreams—what are ye? How much of sober reality is there often in the wild wanderings of the mind in sleep! How often do we see the reflection of the past, and the foreshadowing of the future, in your vague and varied images! Sometimes may we not believe that they are sent in mercy to prepare us for some coming event, sometimes in wrath to punish our sins, or to rouse us, still in mercy, from some downward course? Who can say?"

OUR LIBRARY TABLE.

Ginx's Baby: his Birth and other Misfortunes. (Strahan & Co.)

THE author of 'Ginx's Baby' has wished to give good advice for the moral maladies under which society labours, and he has enveloped it in a kind of jocosity which, as often happens in the case of medicines for children, is little less distasteful than that which it is intended to sweeten. Moreover, the comic element is so awkwardly mingled with the serious that its purpose is betrayed at once, and we are repelled instead of attracted. The story, if we may so call it, which serves as sweetening to the preaching, is as follows: Ginx—a (less grotesque name would have served the author's purpose equally well: it is not funny)—is a navvy, and the baby is his thirteenth child. On the birth of the twelfth, Ginx had vowed to drown the next, and proceeds in due course to carry out his vow. He is met, as he goes to Vauxhall Bridge, by various people; among them a philosopher, which gives the opportunity for a lecture on Malthusianism,—a subject quite proper in its due place, but liable to become improper if treated jocosely. The baby is ultimately rescued by a man, who takes him to a convent. Of course, the nuns and their confessor have names which are meant to be funny, but only succeed in being foolish. From the convent he is taken by the Protestant Association; and we have a little "chaff" of Exeter Hall and its proceedings. But we will not pursue Ginx's Baby through his varying career; suffice it to say, that after being exposed several times in the streets, taken to workhouses and rejected by them, at last is adopted by the Reform Club, becomes a page, bolts with

the spoons, and ends by the very fate from which he had been rescued in infancy, for he drowns himself from Vauxhall Bridge. We are left somewhat in doubt as to the panacea which the author himself would recommend for our social ailments: it is either a scheme of emigration, or an alteration in the law so as to enable parents to drown their superfluous children. From the general tone of the book, we should say he means to suggest the former course; but, on the other hand, a remark at the end of the book, together with the catastrophe itself, incline us to decide for the other. We see "all rights are reserved"; including, we presume, that of dramatizing the story. Now, if we may be allowed to advise, this is what the author should do. Let him recast it in a dramatic form, leaving out most of the moral part, and introducing an immoral part (let us say a by-plot of an intrigue between Sir Charles Sterling and Sister Something in the convent), get one or two set scenes of Vauxhall Bridge by moonlight, and such like, and send it to the Theatre. If it does not in that form draw crowded houses for six months,—well, we shall have our opinion of the modern taste in dramatic matters enormously increased.

The Cruise of "The Kate." By Empson Edward Middleton. (Longmans & Co.)

MR. MIDDLETON is a follower of Mr. Macgregor, and both the cruise which is here commemorated and the book which commemorates it have been suggested by the 'Voyage Alone in the Yawl Rob Roy.' There need be no disrespect to Mr. Macgregor in saying that his style is not as worthy of imitation as his hardihood and daring. Following him, Mr. Middleton gives us his opinions about a great variety of subjects, and many of them have no bearing on a boat-cruise round the English coast. In one place we are told that large towns are a nuisance; in another we are treated to an argument on free trade, *à propos* of bakers; while the spring of a candlestick is described with an overflow of what is meant to be humorous simile. When we pass from this aspect of the book to the account of the cruise itself, we can hardly acquit Mr. Middleton of some exaggeration. He says, indeed, that the engravings have in general been toned down below the actual fact, and we must accept such a direct statement; but he does not vouch with equal emphasis for the accuracy of all the letter-press. We do not know whether we ought to believe that a man sailing a boat round England must be able to keep awake for sixty hours at a time, and to eat nothing but raw eggs and a few biscuits from 4 A.M. till evening. Mr. Middleton says that he was frequently working his boat a good part of the day on no other food than this, rowing for hours under a burning sun, or guiding the boat through high waves which drenched him so that his face and jacket were white with salt. He admits, with charming modesty, that much of this would have been impossible "but for the splendid constitution that Nature has bestowed upon me." Yet, even with these advantages, he had to undergo a good deal of hardship. Running across to the Irish coast before waves which overtopped the mast and threatened to break bodily over the side of his boat,—only able to spare one hand to eat with, the other being glued to the tiller,—fatigued by being out two days and nights without sleep or proper food,—with his hands swollen by rowing and covered with sores from the roughness of the ropes,—harassed by tides, in danger from rocks, unacquainted with harbours, and at the mercy of complicated directions in the Pilot Book,—Mr. Middleton must have needed all the help that Nature could give him. Some of the details given about tides and the entrance to harbours may prove of practical assistance to future navigators. The account of Boscawen and the ground-swell, which has to be guarded against by the use of enormous hawsers, may be taken as a sample of many similar experiences, though in itself it is the most interesting. As for Mr. Middleton's descriptions of his boat-cruise and his other fittings, we are afraid they will only be of service to persons who wish to

follow his example; and if a constitution like his be essential to his followers, their number will probably be limited.

Venus and Adonis. From the hitherto unknown Edition of 1599.

The Passionate Pilgrime. From the First Edition of 1599, of which only two copies are known.

Epigrammes, written by Sir John Davies, and certain of Ovid's *Elegies*, translated by Christopher Marlowe, from a rare Early Edition. Edited by Charles Edmonds. (Sotheman.)

THE above is the title-page of a little book which does not contain the works named, but only the editor's Prefaces to the several reprints of them. "Shakespeare Isham" is the name by which the Baronet is known, in whose house, Lampport Hall, Mr. Edmonds made the famous discovery of the 'Venus and Adonis' of 1599. Mr. Edmonds gives a list of all the editions of 'Venus and Adonis,' and in his preface to 'The Passionate Pilgrime' not only does the same, but shows, or seeks to show, how much of that collection of poems may be attributed to Shakespeare and how much to other writers. Mr. Edmonds, in this partition, assigns 'If musique and sweet poetry agree,' and 'As it fell upon a day,' to Barnfield. Of the whole, he remarks that only five out of the twenty-one pieces (which is the number in Mr. Edmonds's reprint) forming 'The Passionate Pilgrime' possess anything like direct evidence of being from Shakespeare's hand, evidence which consists in their first appearance in his acknowledged works, in their general resemblance to his other compositions, and in the absence of other claimants. Eleven of the pieces are described as of uncertain authorship; and of the remaining five, three are assigned to Barnfield and Griffin, one to Marlowe, and the last "was probably an anonymous piece, merely set to music by Weelkes." It is only necessary for us to add, that, acceptable as the reprints of the rare editions of works named above may be, this little collection of prefaces will, of itself, be valuable to all students interested in Shakespearean and contemporary literature.

We have on our table *The Medical Institutions of the United Kingdom*, by J. Chapman, M.D. (Churchill).—*A Handbook of Phrenology*, by C. Donovan (Longmans).—*Cassell's Household Guide*, Vol. I. (Cassell).—*The Nineteenth Annual Report of the Amalgamated Society of Engineers, Machinists, Millwrights, Smiths and Pattern-Makers*.—*The Little Preacher*, by the Author of 'The Flower of the Family' (Low).—*Association of some of the Facts and Figures of Holy Scripture*, by H. Hughes (Whittaker).—*The Religion, Discipline and Rites of the Church of England*, by J. Cosin (Rivingtons).—*A Critical English New Testament* (Bagster).—*The Blessed Sacrament of the Lord's Supper regarded from a Layman's Point of View*, by D. Biddle (Williams & Norgate).—Among new editions, we have *Lecture-Notes for Chemical Students*, by E. Frankland (Van Nostrand).—*Observations on Fundamental Principles and some existing Defects in National Education*, by N. Arnott, M.D. (Longmans).—*Woman and the Times we Live in*, by Mrs. S. A. Sewell (Simpkin).—*The Theory of the Modern Scientific Game of Whist*, by W. Pole (Longmans).—*The Popular Educator*, Vol. V. (Cassell).—*Poems*, by "Speranza" (Lady Wilde), (Cameron & Ferguson).—*The Complete Works of W. E. Channing*, D.D. (Routledge).—*Thoughts during Sickness*, by R. Brett (Parker).—*A Short and Plain Instruction for the Better Understanding of the Lord's Supper*, by T. Wilson, D.D. (Parker).—Also the following pamphlets: *The Utah Bill*, Speech of the Hon. W. H. Hooper, of Utah (Washington, Gibson).—*The Inaugural Address of the Rev. W. Robinson at the Annual Session of the Baptist Union* (Yates & Alexander).—*Quakerism and the Church*, by J. W. C. (Kitto).—*Can an Ordained Man become a Layman?* by Rev. F. Garden, M.A. (Rivingtons).—*Hellenica Sacra*, by A. Vance (Moffat).—*The Model of Our New Life*, by H. P. Liddon, M.A. (Rivingtons).—*Three Suggestions, respectfully addressed to the Joint Committee on Union of the "Free," "United," "Reformed" and "English" Presbyterian Churches*, by

J. Robertson (Williams & Norgate).—*Rev. S. Minton Right on the Question of Endless Miseries, and the 'Record' Wrong, as proved from its own Arguments*, by H. S. Warleigh (Stock).—*An Introduction to the Science of Comparative Theology*, by E. Webster (Trübner).—*The Vatican Council*, by A. C. Cox (Parker).—*and Preparation for Appearing before the Judgment Seat*, by Rev. T. G. H. Somerset, M.A. (Parker).

LIST OF NEW BOOKS.

Theology.
Abbe's 22 Years' Missionary Experience in Travancore, cr. 8vo. 5s.
Bagster's Critical English New Testament, 8vo. 7s. 6d.
Dialogue on Dr. Temple's Essay, cr. 8vo. 2s. 6d.
Hamilton's (Rev. J.) Works, Vol. IV., cr. 8vo. 7s. 6d.
Hooper's Sermons in Hexham Abbey Church, cr. 8vo. 6s. 6d.
How's (Rev. W. W.) Commentary on the New Testament; Vol. I., The Four Gospels, cr. 8vo. 4s. 6d.
Kelly's Notes on the Book of Daniel, 12mo. 1s. 6d.
Notes on the Apocalypse, 12mo. 2s. 6d.

Law.
Aykesham's Forms of Proceeding in the High Court of Chancery, 1870, cr. 8vo. 12s. 6d.

History.
Channing's (W. E.) Memoirs and Correspondence, 2 vols. 7s. 6d.
Gough's (J. B.) Autobiography and Personal Recollections, 12s.
Napier's History Rescued: answer to 'History Vindicated,' 5s.
Oliphant's Sketches of the Reign of George II., new edit. 10s. 6d.

Geography.
Fitzgerald's Egypt, India and the Colonies, cr. 8vo. 8s. 6d.

Philology.
Ellis's Asiatic Affinities of the Old Italians, cr. 8vo. 5s. 6d.
Lucani Pharsalia; Book I., edited by Perkins, cr. 8vo. 5s. 6d.
Lutschauig's Spanish-English Nautical Dictionary, 12mo. 5s. 6d.

Science.
Baker on the Strengths of Beams, Columns and Arches, 12mo. 9s.
Hibberd's New and Rare Beautiful-Leaved Plants, roy. 8vo. 25s.
Im Thurn's Birds of Marlborough, 12mo. 2s. 6d.
Obstetrical Society of London: Transactions, Vol. XI, 1869, 15s.
Robinson's Mushroom Culture, cr. 8vo. 6s. 6d. hf.-bd.
Twining's Science for the People, 8vo. 2s. 6d.

General Literature.
Allibone's Critical Dictionary of English Literature and British and American Authors, Vol. II., royal 8vo. 36s. 6d.
Armorial Album, 4to. 21s. 6d.
Bell's English Poets; Vol. IV., Thomson's Poetical Works, Vol. I., 12mo. 1s. 6d.
Bell's (Major) Our Great Vassal Empire, 8vo. 3s. 6d.
Boethius's De Consolatione Philosophiæ; Chaucer's Translation, edited by R. Morris, 8vo. 12s. 6d.
Buchanan's The Book of Orm, cr. 8vo. 6s. 6d.
Cinderella; a Play in Rhyme for Children, by M. M., 3s. 6d.
Cobden's Speeches, ed. by J. Bright and J. E. T. Rogers, 2 vols. 25s.
Creasy's (Sir E.) The Old Love and the New, 3 vols. cr. 8vo. 31s. 6d.
Davidson's Our First Grammar, 12mo. 1s. 6d. swd.
Financial Statements of the Chancellor of the Exchequer, 3/6.
Greatest's (Rev. C. B.) Poems, cr. 8vo. 5s. 6d.
Greg's Literary and Social Judgments, People's edit. cr. 8vo. 5s.
Hodgson's Theory of Practice, 2 vols. 8vo. 24s. 6d.
Malet's The Interior of the Earth, cr. 8vo. 4s. 6d.
Millington's Story of Aristides and his Bees, 12mo. 4s. 6d. 1/2.
Moultrie's (Rev. G.) The Epistles of St. Dorothæa, 12mo. 2s. 6d.
Pauperism and the Poor-Laws, ed. by T. Ivory, 8vo. 5s. 6d.
Rochdale Discourses, Preface by Prof. Cairns, cr. 8vo. 5s. 6d.
Von Bothmer's (Countess) A Poet Hero, cr. 8vo. 10s. 6d.

THE ARTHURIAN ROMANCES.

Athenæum Club, May, 1870.

IN the Preface to his very important and interesting work just published on the 'Mythology of the Aryan Nations,' Mr. Cox claims as his own a discovery, the importance of which, he says, "can scarcely be exaggerated," namely, that "the epic poems of the Aryan Nations are simply different versions of one and the same story, and that this story has its origin in the phenomena of the natural world, and in the course of the day and the year." Now, as I fully agree with Mr. Cox in his estimate of the importance of this fact, will you permit me to say that I must maintain my claim, not only to an independent discovery, but to a prior publication of it, in various forms, since 1867, with respect at least to the Arthurian Romance-cycle. In my essay, for instance, on 'Arthurian Localities,' reviewed by you about a year ago, I state "the conclusion that the two chief elements determining the form of the Mediæval Arthurian Romances are to be found in historical events of the Pre-mediæval Age, and in Celtic myths, which may be traced back to the earliest forms of speech distinctive of the Indo-European races, in the same way as the linguistic origin of the Classic myths has been explained by modern philology."

J. S. STUART GLENNIE.

THE MOABITE STONE.

Glasgow College, May 14, 1870.

IN the *Athenæum* of May the 7th I notice a letter from Dr. Wright, of the MSS. Department

of the British Museum, in which, after mentioning Prof. Noldeke's pamphlet on the Moabite Inscription as having just reached him, he specifies one in particular of Noldeke's restorations as undoubtedly a good one, viz. his proposed insertion of the letters *h d* at the close of the first line. Dr. Wright might have added, that, in a letter to himself, I had about a month before (April 9th) suggested the same restoration, and had in confirmation pointed to the list of Edomite Kings, in Gen. xxxvi. 31—39, in which the name of each king is followed by the name of his city. The restoration is important, both as suggesting one obvious reason for the erection of the Stone at Dibon, and also as furnishing us with the information that the family of Mesha had its origin in the region north of the Arnon, the disputed borderland between Israel and Moab.

There is another most interesting, but unfortunately defective, part of the inscription on which I wish to make a suggestion. In line 8 we read, "And he (Omri) occupied it (Medeba) . . . his son forty years." This number, 40, most of the scholars who have studied the inscription take to be a round number; but round numbers are not usually introduced in contemporary inscriptions. Prof. Schlottmann, who fills up the lacuna thus, "[and they oppressed Moab, he and] his son 40 years," makes up the number 40 by adding together (a) the four years of civil war between Omri and Tibni, (b) 12 years for Omri's reign as sole and undisputed King of Israel, (c) the 22 years of Ahab's reign, and (d) 2 years more for the reign of Ahaziah, son of Ahab. But, if the inscription speaks only of Omri and his son Ahab, then *d* must, of course, be left out of account. So must *a*, for the obvious reason that, so long as the civil war lasted, any hostile expedition against Moab was out of the question. Moreover, notwithstanding the authority of Ewald, I am persuaded that the common chronology is correct which includes the four years of Omri's contest with Tibni in the twelve years assigned to Omri's reign over Israel. Compare the numbers in 1 Kings, xvi. 15, 29, and 1 Kings, xxii. 41. Therefore, the occupation of Medeba by Omri and his son could not have continued more than 28 years, if so long, i.e. about 6 years under Omri and 22 under Ahab. What then of the 40 years of the inscription? It appears to me that to the 28 years of the occupation under Omri and Ahab we must add the twelve years of the reign of Jehoram, and that the blank in the inscription should be filled up thus (as, indeed, Noldeke suggests as an alternative): "And after him his son and his son's son forty years." The occupation of Medeba by Omri and his house would thus coincide with the duration of the dynasty of Omri, which, calculated from the close of the war with Tibni, extended, according to the received chronology, exactly to 40 years (Winer: B.C. 924 to B.C. 884). This, of course, would bring down the date of the erection of the Stone to the beginning of the reign of Jehu. DUN. H. WEIR.

A CHINAMAN ON THE ANTIQUITY OF THE GREAT PYRAMID OF EGYPT.

Edinburgh, May 6, 1870.

HAVING had my attention drawn, from more than one quarter, as well in England as Scotland, to an exciting passage on page 354 of this month's *Cornhill*, where the learned Pin-ch'un, literary attaché to the Chinese Legation of 1866, for the express purpose of observing foreign parts, is made to describe (at the hands of a translator) his veritable visit to the Great Pyramid, when passing through Egypt; and my wife having immediately suggested the solution of the apparently all-important, confounding discovery, then supposed to be made by the disciple of Confucius, you may not object to receive a few words on the case.

After speaking of the King's Chamber, in the interior of the Pyramid, even to that cruel particular, perpetual now it would seem with all varieties of travellers, of banging the coffer or sarcophagus with a stone, to make it give forth its peculiar note,—the quaintly expressive journal of

the more than Eastern sage goes on to say, "The (vault) where the passage debouches is upwards of 100 feet in height, and here, on a slab of stone, there is an inscription in ten columns, comprising about a hundred characters resembling those of ancient bells and vases (found in China). About a third of the description can be distinguished, but the remainder has perished under the corroding influence of time, and is wholly undecipherable. Some connoisseur should take a rubbing of the characters, and bring it to China for the purpose of instituting a minute comparison with the inscriptions of our own monuments in stone and bronze. They might then be deciphered without difficulty, and the period from which they date be accurately ascertained. Although inscriptions also exist on both sides of the internal passage, both above and below, still the characters here seem to belong to the European alphabets; and that the one above referred to actually dates from the period of the Three Dynasties in China (2200 B.C. to 300 B.C.), and is no forgery, may be positively asserted."

Here then is a magnificent promise of real historic and instructive light just about to be shed by one ancient country and people on the works of another. "Was there ever," ask my friends, "so gratifying a proof that now, in these latter days, knowledge is increasing, and because men, and all sorts of men, Chinamen as well as Anglo-Saxons, are running to and fro over the face of the earth?"—"Of course not," I reply, "but where, in all the interior of the Great Pyramid, is there 'a vault' 100 feet high? Why, even 'the Grand Gallery' is only 28 feet in height, and there are no ancient inscriptions there, and very few modern ones of any methodic character."

Then, looking at the *Cornhill* document again, I perceive that the word *vault* is inserted by the translator; while the honest man Pin-ch'un speaks only of "the debouchement of the passage," i.e. of course, where the said passage comes out with a wide mouth to the open daylight, on the northern side of the Pyramid; whereupon the lady above mentioned immediately strikes in with "Why, his ancient inscription in so many vertical columns must be Dr. Lepsius's presumptuous carving of modern-antique hieroglyphics in praise of the late King of Prussia, high up over the mouth of the entrance passage into the Great Pyramid; and if so much is undecipherable now, it is because, as you remarked in your book, those big carrion birds, that will always sit up there at night, have been making such a mess over the place." Exactly so. Pin-ch'un, the accomplished scholar of China, the victor over half the men of his age in a hundred competitive examinations, has mistaken a modern imitation of hieroglyphics, executed only twenty-three years before his visit, for a most ancient record of the primeval Great Pyramid itself, and one which he would undertake to parallel precisely with a dynasty of his own country reaching back to 2000 B.C. Will Dr. Lepsius be pleased to hear that his almost sacrilegious handiwork of the other day has already so completely deceived a native traveller from China?—or will his soul, so loyal to the late weak King of Prussia, be chiefly grieved that what he solicitously engraved to that unfortunate King's eternal glory, is already so decayed or obscured that, according to a most independent and impartial witness, "only a third part of it remains legible"?

Perhaps, however, the whole affair of that ill-omened inscription by the philosopher of Berlin (described in his earlier years as "the hope of Egyptology") is a delicate example of the power possessed by a military despotic Government like that of Prussia for controlling the action of its *savants*, into which it would be cruel to inquire very deeply in this year of grace 1870, when the Minister is making fresh demands on their consciences and patriotism. But, while the few still legible traces of the Lepsius *stela* are evidently, to all who have seen them, very fair imitations of ancient Egyptian hieroglyphics,—what are we to understand of the Chinese philosopher's assertion, that they are sensibly like the characters used on stone, and other monuments in his own country,

from 3,000 to 4,000 years ago! If that can be proved, it would form the most important step of archaeological science gained in modern times. But who is to prove it? Who can prove it? Has any living man ever seen a contemporary work of architectural or calligraphical art of China, either 4,000 or even 3,000 years old? No Western or European man has, according to that admirable historian of all architecture, James Fergusson. But if Monsieur Pin-ch'un has, the sooner he produces it the better for his chances of being pardoned, in this part of the world, for his marvellous bungle at the Great Pyramid. C. PIAZZI SMYTH.

THE MARCHESA MARIANNA FLORENZI WADDINGTON.

News from Florence brings the intelligence of the death of the Marchesa Florenzi Waddington, a lady in whom beauty, goodness and understanding were joined in the happiest harmony. The Marchesa had arrived from Perugia to spend a few days in Florence, in order to arrange the correspondence which King Louis of Bavaria had had with her, and which she was preparing for the press, when she was suddenly seized by fever which in a short time carried her off. After making the acquaintance of Schelling, the Marchesa Florenzi Waddington took an extraordinary pleasure in philosophical studies, and became so well versed in them as to attract the attention of the most distinguished philosophers of Italy and of other countries. Amongst several philosophical works written by her are the 'Saggio sulla Filosofia dello Spirito' and 'I principali Punti della Filosofia della Religione,' according to the principles of Schelling. On the occasion of Dante's Centenary, the Marchesa wrote an interesting account of 'Dante in Relazione con la Civiltà,' which appeared in the *Civiltà Italiana*. We hear that a selection will be made from the extensive correspondence which the Marchesa carried on with so many celebrated men of her time, and that their letters will shortly be edited by her son, the Marchese Ludovico Florenzi, and by her husband, Cavaliere Evelino Waddington, who will pay a fitting tribute to the Marchesa's memory by so interesting a work.

A photograph of a good portrait of the Marchesa is published in her work, 'Saggi di Psicologia e di Logica,' brought out by Le Monnier, in 1864.

A LETTER OF CATHERINE DE MEDICI.

M. DE LA FERRIERE PERCY, who was sent on a diplomatic mission to St. Petersburg, discovered in the Russian archives (*Documents Français*, No. 110) a despatch written to Catherine by M. du Ferrier, the French Ambassador at Venice—in which the writer does not pretend to conceal the fact that, abroad, the conception of the Massacre of St. Bartholomew was attributed to Catherine and her son, the Duc d'Anjou; and, moreover, that there was good reason for the surprise expressed that Catherine should take the side of Philip the Second of Spain, who was generally believed to have murdered her daughter. A despatch has now been discovered by M. de Barthélemy, at the Bibliothèque Impériale, which is a reply to that of M. du Ferrier. The Queen, with little circumlocution, declares that she ordered measures to be taken which were, in her opinion, the only means of punishing the rebellion and disobedience of Admiral de Coligny and his party; but she regrets that in the excitement many other persons of the same religion were killed by the Catholics. The cool terms in which the feeling of regret is expressed are characteristic of the woman; and she adds, that among the motives which led to the massacre was the desire to gain liberty of action enough to enable her to punish Philip the Second, who was suspected of having poisoned his wife, Elizabeth: Catherine had at first vainly tried to marry her second daughter to the widower!

G. W. Y.

LITERATURE IN THE NETHERLANDS.

AMONG the translations into Netherlandish this spring of English authors are Mr. Wilkie-Collins's 'Man and Wife'; Lady Duffus Hardy's 'A Crusader'; the continuation of George Eliot's works; Thackeray's 'Philip'; Mr. G. H. Lewes's 'Our Life'; Mr. John Stuart Mill's 'The Slavery of Woman.' A new translation of 'Gulliver's Travels' has appeared, with the Doré illustrations. Of religious works we may name those of Mr. Spurgeon, Mr. W. E. Boardman (American), and Mrs. F. M. Pittar, a convert to Romanism. The life and letters of Frederika Bremer have been translated.

Of native productions we have few to notice, although there is a flood of pamphlets on questions of the day, not forgetting the relation of the Suez Canal to Java, and the Council at Rome. The poems of Jan van Beers have been published in one volume, and the first part of J. J. Cremer's 'Doctor Helmond and his Wife.' The first part by Dr. W. J. F. Nuyens of his 'History of the Netherlandish Troubles of the Sixteenth Century' has appeared. We have besides 'A Stout Deed,' a drama on the subject of the eighty years' war in the Netherlands (1573). Philology, as usual, flourishes. Mr. P. J. Harrebomee has now completed the third part of his large 'Dictionary of the Netherlandish Tongue.' This includes illustrations from the earlier literature. Another volume, being the fourth, of the Arabic chronicle of 'Ibn el Athiri' has been produced at Leyden by Charles John Tornberg. It is based on the London and Paris texts.

Literary Gossip.

WE believe that Mr. Swinburne, in his new volume of poems, which bears the somewhat mysterious title of 'Songs before Sunrise,' deals in a bold manner with the speculative questions of the day. Nearly the whole of the volume is now in type, and it will, in all probability, be published in a week or two.

WE hear that a biography of the famous, or infamous, Lady Castlemaine is in preparation. Of all persons connected with English history, she is the one who least deserves the honour of being so treated.

THE Cobden Club are said to be planning a volume of Essays on International Relations for January, 1872.

THE forthcoming work 'On the Revision of the Authorized Version of the New Testament,' by the Bishop of Gloucester and Bristol, will be devoted to a discussion of the whole subject. It contains seven chapters. In the first, the present movement is described and considered; and in the second, the state of the text of our version. In chap. iii. the characteristics of our version, and the principles on which it was constructed, are investigated. In chap. iv. the limits are defined within which revision should be kept. In chap. v. the probable amount of corrections is estimated, and samples of the work are given. The samples of revision are Matthew v. vi. vii., as exhibiting a portion of Scripture where a minimum of correction is necessary; and Romans v. vi. vii., as a portion where a maximum seems required.

"LITERATURE!" was a toast that was to have been given at the Theatrical Fund dinner on Monday; but, as Mr. Dickens was not able to attend to propose or reply to it, the toast was omitted altogether. The presence of the Prince of Wales attracted many actors; and we are glad to learn from the gentleman who proposed "The Drama," that London will not permanently lose, as was reported, one of the most

sterling actors on the stage. Mr. Compton goes to Manchester only for a season.

A SECOND edition of Mr. D. G. Rossetti's Poems is already announced. The sale of the first edition in about ten days shows pretty clearly that the reading public has no aversion to poetry when it is really poetry.

AN old Birmingham second-hand book catalogue of 1793 tempts Mr. Cadby, of that city, to quote some of its prices, to show the change in the value of books: a Folio Shakspeare of 1664, by Heminge and Condale, in good preservation, 30s., worth more than that in pounds now,—Heywood's 'History of Women,' 2s. 6d. (perhaps 3s. now),—Dugdale's Warwickshire, 3s. (now 35s.),—Penny Histories, at 7d. per quire, and Ballads at 2½d. or 3s. 6d. the ream (turn pence into pounds for the present price),—The Funny Jester, 6d. One book has gone down in price, Chambers's Dictionary, 5 vols. folio, 10 guineas in 1793; it cannot be worth 10s. now.

MR. E. MAGNUSSEN proposes to issue, by subscription, the text of an ancient and famous Icelandic hymn, 'The Lily, a Song to the Blessed Virgin,' by Eysteinn Asgrimsson, who died in 1361, a brother of the Augustine monastery of Thykkirbær. The poem will be printed from a vellum MS. in the British Museum, and accompanied by a rhymed translation close to the original; a life of the author, a treatise on the metre and sources of the poem, a glossary, notes, and various readings.

A CORRESPONDENT draws our attention to the fact that a poem, by Miss Ingelow, entitled 'Margaret by the Mere Side,' which was published in *Good Words* for February, appeared as long ago as 1850 in a volume called 'A Rhyming Chronicle of Incidents and Feelings,' edited by the Rev. E. Harston, Vicar of Tamworth. We noticed the book at the time, and quoted the first four stanzas of 'Margaret by the Mere Side' with approval (*Athen.* No. 1169). It may be interesting to Miss Ingelow's admirers to note the changes that an experience of twenty years has led her to make.

MR. W. R. S. RALSTON has just started for Russia, with the view of collecting further materials for a work on Russian Folk-Lore, which he has been for some time engaged on, and which is likely to appear in the autumn.

A VERY important literary discovery was made a few days ago in the library belonging to a church in Liegnitz, in Silesia. It consists of a Codex of Livy, the existence of which had been noticed in a Catalogue of that library, dated 1604, but only now has the search after it been successful. It contains nearly the whole of the Fourth Decade.

ACTIVITY in controversy, and especially ecclesiastical controversy, leaves little leisure or spirit for ordinary literary occupation. Ten years ago Dr. Pusey commenced a Commentary on the Minor Prophets. Subscriptions were invited and paid, and three Parts of the work appeared; but there the enterprise stuck fast. Nine years have elapsed without a sign of progress; and we observe that some of the subscribers are beginning to lose patience and grow clamorous.

THE photographs of Capt. Warren's squeezes of the Moabite stone were exhibited at the annual meeting of the Palestine Exploration

Fund on Monday last, and are now to be seen at 9, Pall Mall East, and Mr. E. Stanford's.

THE prize of the University of France, worth 3,000 francs, has been awarded to M. Pignot, for his 'Histoire de l'Ordre de Cluny.'

WE have received the first number of a new German journal, devoted to Shakspearean criticism, and called the *Shakspear Museum*. It is to appear in a curious fashion, either "on a day eventful in Shakspeare's own life" or on the anniversary of the birth or death of some Shakspearean critic.

WE understand that the collection of dictionaries issued by Messrs. Hachette will shortly receive two important additions, namely, (1) a Bibliographical Dictionary, compiled by M. Vapereau; and (2) a revised edition of M. Franck's 'Dictionnaire des Sciences Philosophiques,' which has long been out of print.

MR. DISRAELI's 'Lothair' seems attracting attention on the Continent. The *Augsburger Zeitung* has criticized it at length, and other German papers are doing the same thing. The *Bibliografia Italiana* announced beforehand, "Lord Disraeli pubblicherà il 2 maggio in suo nuovo romanzo, intitolato 'Lothair.'"

A STATUE of Jasmin the poet has been erected at Agen, his native place.

THE first volume of a Biography of Schleiermacher, by Dr. W. Dilthey, has appeared. It contains extracts from unpublished letters, diaries, and note-books of the great theologian.

AMONG late antiquarian publications in France, we notice vol. 31, fourth series, of the 'Memoirs of the Society of Antiquaries'; C. Port's 'List of the Ancient Archives of the Hospital of St. Jean d'Angers'; two fresh Parts of Sochet's 'History of the Diocese and Town of Chartres'; and a series of hitherto inedited documents relating to the Universities of Franche-Comté, Gray, Dôle, and Besançon, with an historical introduction, by Messrs. H. Baune and J. d'Arbaumont.

SIGNOR ANTONIO TIRABOSCHI has just published at Bergamo a work entitled 'Raccolta di Poesie in Dialecto Bergamasco.'

THE Baron and Baroness Reinsberg-Düringsfeld have written a work, entitled 'Hochzeitsbuch,' on the principal marriage rites and customs of Indo-European peoples. This book—which is in great part founded on the excellent materials collected by Prof. Angelo De Gubernatis in his learned work, 'Storia Comparata degli Usi Nuziali'—will be illustrated by numerous interesting plates. The first part treats of the Scandinavian customs.

M. A. DE MOLTHEIM has published an elaborate illustrated work on the French Artillery, its costumes, uniforms, and material, from the Middle Ages to the present day.

A SMALL volume forming part of E. Treves's 'Biblioteca Amena' contains an excellent translation into Italian of Shakspeare's 'The Tempest' and 'Two Gentlemen of Verona.' The translation, which is much praised by the *Rivista Europea*, is by Prof. Pasqualigo.

MOMENTOUS, MYSTICAL and MUSICAL ENTERTAINMENTS.—'Sand and the Suez Canal,' by Prof. Pepper.—Musical and Mystical Entertainment, by George Buckland, Esq., entitled 'The Heart of Stone.'—Dugway's Feast.—The American Organ Daily.—At the ROYAL POLYTECHNIC.

SCIENCE

THE READE LECTURE.

ON Wednesday afternoon Prof. W. A. Miller delivered the Reade Lecture for this year in the Senate House to a numerous audience. The lecture was 'On some Chemical Processes of forming Organic Compounds, with Illustrations from the Coal-tar Colours.' The lecturer, while pointing out that chemists were as far as ever from being able to construct the fibres of a muscle or the cells of a plant, showed the great advance which has been made within the last few years in forming by chemical processes compounds which previously were only formed in processes connected with the actions of organized structures. The object of the lecture was to illustrate such chemical processes by the formation of various dyes from coal-tar, which the lecturer did by a series of experiments attractive from the extreme beauty of the colours produced as well as from the intrinsic scientific importance of the chemical changes indicated. The lecturer also traced and illustrated the various atomic substitutions which took place in the processes exhibited. At the conclusion of the lecture, which was loudly cheered, a vote of thanks to the lecturer was proposed by the Vice Chancellor, who remarked that one of the chief objects of such lectures was to encourage a taste for science among the younger members of the University. Prof. Sedgwick seconded the vote of thanks in a vigorous and impressive speech, in the course of which he dwelt upon his belief that the study of the laws of the universe and the order impressed upon them by God raise at once man's moral and intellectual nature.

WELL-BORING.

MIDDLESBROUGH-ON-TEES is about to make an addition to its mineral exports. It has sent forth millions of tons of coal, and now is opening a trade in the rock-salt which lies deep down below the foundations of the town and the alluvial deposits of the Tees. The salt exists in large beds, which were discovered by boring; and concerning this boring there is something interesting to be told. The apparatus used was that invented by Mather & Platt, of the Salford Ironworks, Manchester, in which the boring-tool is attached to a flat rope, and by percussive action loosens the earth or rock, when, giving place to a peculiar kind of bucket which fills itself, the fragments are drawn up. This alternation is continued till the required depth is reached. By the use of the rope the work is greatly facilitated, for everything can be raised or lowered with rapidity, thereby contrasting favourably with the slow progress that attends the use of iron rods. The boring at Middlesbrough, 1,312 feet deep and 18 inches diameter, was accomplished in 540 days, including 150 days of stoppages, mostly for the purpose of pumping out and testing the water accumulated in the well. Deducting these, the sinking occupied not more than 390 days; and it is worth notice that the number of men employed never exceeded six. This must be regarded as but a moderate outlay for the discovery of great stores of salt and brine and the creation of a new industry.

Reckoning from the surface, the first 1,160 feet of the boring passed through new red sandstone, interspersed with beds of clay, white sandstone, red marl and gypsum. Below this lay forty feet of gypsum, hard white sandstone, and limestone, succeeded by red sandstone, pure salt rock, occasional limestone, and then salt rock to the bottom.

To this account of a successful undertaking at one extremity of Yorkshire we may append a brief mention of a success at the other. Hull had for many years been afflicted with a bad water-supply. An enterprising townsman had three contiguous borings made in the outskirts to a depth of 400 feet through the clay, and now two million gallons of excellent water, bright and sparkling, rush up from the cool depths every day for the use and enjoyment of the inhabitants.

At a recent meeting of the Institution of

Mechanical Engineers, Mr. Mather stated that a well was now being sunk, by the method above described, at Moscow, to a depth of 3,000 feet, in search of a water-supply; and that he had offered to "put down" a 4,000 feet boring in Surrey, to explore for the beds of coal which, according to geological theories, lie deep below that county.

SOCIETIES.

ROYAL.—May 12.—Dr. W. A. Miller, Treasurer and V.P., in the chair.—The Croonian Lecture, 'On the Results of the Method introduced by the Author of investigating the Nervous System, more especially as applied to the Elucidation of the Functions of the Pneumogastric and Sympathetic Nerves in Man,' was delivered by Dr. Augustus V. Waller.

ASTRONOMICAL.—May 13.—W. Lassell, Esq., President, in the chair.—Messrs. J. D. Perrins, C. H. Gatty and E. Dent were elected Fellows.—The following papers were read:—'On some Photographs taken during the Total Solar Eclipse, August 7, 1869,' by Commissioner Aske,—'Further Observations on η Argus,' &c., by Mr. Abbott,—'On an Early Telescope by G. Compagni,' by Mr. Williams,—'On the Determination whether the Corona is a Solar or a Lunar Phenomenon,' by Mr. Seabroke,—'On Jupiter's Satellites,' by Mr. Severn,—'Occultation of Saturn, April 18, 1870,' by Mr. Joynson, Mr. Tolmage and Capt. Nobb,—'On the Visibility of Star Groups considered as a Test of Distance,' by Mr. Proctor,—'On the Proper Motion of Groombridge, 1830,' by Mr. Lynn,—'Comparison between the Places of the Tabulae red. and the Radcliffe Catalogue, 1870,' by Dr. Wolfen,—'Note on the above Paper,' by Mr. Stone,—'On Meteorological Observations at Gibraltar,' by Lieut. Brown,—'Observations of Occultation of Saturn,' by Mr. Airey,—'On η Argus,' by Mr. Severn,—'Loi de Mouvement de Rotation des Planètes,' by M. Flammarion,—'Note respecting the Corona,' by Prof. Secchi, and 'Observations at Colebyfield,' by Mr. Penrose.

GEOLOGICAL.—May 11.—J. Prestwich, Esq., President, in the chair.—Sir W. Bagge, Bart., Col. J. L. Tait, and Dr. C. C. Carwana, were elected Fellows.—The following communications were read:—'Notes on some Specimens of Lower-Silurian Trilobites,' by Mr. E. Billings. The author first described a specimen of *Asaphus platycephalus*, in which the hypostome was not only preserved *in situ*, but also the remains (more or less well preserved) of eight pairs of legs, corresponding with the eight segments of the thorax, to the underside of which they had been attached. Mr. Billings next described the doublure or pleura in the trilobites, comparing it to that of Limulus, and then a row of small scars and tubercles on the underside of the pleura. Mr. Billings next directed attention to the Protichnites and Climactichnites; and, finally, he described a section of a rolled-up *Calymene senaria*, the interior cavity of which appears to be full of minute ovate bodies, from 1-80th to 1-100th of an inch in diameter.—'Note on the Palpus and other Appendages of Asaphus, from the Trenton Limestone, in the British Museum,' by Mr. H. Woodward.—'On the Structure and Affinities of Sigillaria, Calamites, and Calamodendron,' by Principal Dawson. The object of this paper was to illustrate the structure and affinities of the genera above named, more especially with reference to the author's previous papers 'On the Structures in Coal,' and the 'Conditions of Accumulation of Coal,' and to furnish new facts and conclusions as to the affinities of these plants.—'Notes on the Geology of Arisaig, Nova Scotia,' by the Rev. D. Honeyman.

SOCIETY OF ANTIQUARIES.—May 12.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. O. Morgan exhibited a photograph of an old cross built into a wall at Bishopscoort, Llandaff.—Mr. H. Harrod communicated further notes on the crypt of the Chapter House at Westminster.—Mr. J. H. Parker

communicated an account of the recent discoveries made at Rome.

STATISTICAL.—May 17.—W. Newmarch, Esq., President, in the chair.—The following gentlemen were elected Fellows: Messrs. F. H. Gottlieb and W. P. Pattison.—Prof. J. E. I. Rogers read a paper 'On the Incidence of Local Taxation in the United Kingdom.'

ZOOLOGICAL.—May 12.—Prof. Newton, V.P., in the chair.—The Secretary read some notes on the additions to the Menagerie during April, calling particular attention to a Vulturine Guinea-fowl (*Numida vulturina*), the first living specimen of the species received in England.—Communications and papers were read from Dr. R. O. Cunningham, 'On some Peculiarities in the Anatomy of Three Kingfishers, *Ceryle stellata*, *Dacelo gigas*, and *Alcedo isipida*,'—from Mr. G. Gulliver, 'On the Taxonomic Characters afforded by the Muscular Sheath of the Oesophagus in Saurapsida and other Vertebrates,'—by Mr. R. B. Sharpe, 'On the Swallows (Hirundinidae) of Africa': thirty-eight species of swallows were enumerated, thirty of which are peculiar to the continent of Africa, and two to Madagascar and the adjacent islands: two species are common to India and Africa, and the remaining four are migratory throughout the Palearctic and Ethiopian regions,—by Dr. O. Finsch, 'On a New Species of Penguin in the Collection of the Counts Turati of Milan, which he proposed to call *Dasyrhamphus herculis*,'—by Messrs. P. L. Sclater and O. Salvin, 'On Seven New Species of Birds collected by Dr. Habel during a recent expedition to the Galapagos Islands': they belonged principally to a peculiar group of Fringillidae, containing *Geospiza* and its allied forms, which is characteristic of the Galapagoan Archipelago,—by Mr. P. L. Sclater, 'On some New or Little-known Species of South-American Birds,' amongst which was a new woodpecker, proposed to be called *Melanerpes pulcher*, from New Granada,—by Prof. Flower, 'On the Specimen of the Common Fin Whale (*Physalus antiquorum*), recently stranded in Langston Harbour,'—and by Prof. Newton, 'On *Cricetus nigricans* as a European Species.'

INSTITUTION OF CIVIL ENGINEERS.—May 17.—C. B. Vignoles, Esq., President, in the chair.—The paper read was, 'On recent Improvements in Regenerative Hot-blast Stoves for Blast Furnaces,' by Mr. E. A. Cowper.

MATHEMATICAL.—May 12.—Prof. Cayley, President, in the chair.—Sir J. Cockle was proposed for election.—The President (Mr. Spottiswoode, V.P., having taken the chair) gave an account of his paper 'On the Mechanical Description of a Nodal Bicircular Quartic.' Messrs. Roberts and Spottiswoode joined in a discussion on the subject.—Mr. Roberts then read his paper 'On the Ovals of Descartes.'—Dr. Henrici exhibited a plaster cast of the surface $xyz - (\frac{1}{2})^2(x+y+z-1)^2 = 0$.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Social Science Association, 8.—'How to develop Passenger Traffic on Railways,' Mr. G. W. Jones. |
| — | United Service Institution, 8½.—'Protection of London against an Invading Force landing on the East Coast,' Capt. A. B. Tulloch. |
| Tues. | Royal Institution, 8.—'History,' Prof. Seeley. |
| — | Linnean, 8.—'Anniversary. |
| — | Ethnological, 8.—'Anniversary. |
| — | Engineers, 8.—'Discussion on Hot Blast Stoves: Relative Safety of Different Methods of Working Coal,' Mr. George Fowler: 'Coal-Mining in Deep Workings,' Mr. Emerson Bainbridge. |
| Wed. | Archæological Association, 8.—'Roman Villa at Mennig,' Mr. J. W. Grover. |
| — | Society of Arts, 8.—'Gold-mining in Nova Scotia,' Mr. H. Y. Hind. |
| — | Geological, 8.—'Newer Tertiaries of Suffolk and their Fauna,' Prof. Huxley: 'Distribution of Wastdale Crag Blocks, in Westmoreland,' Prof. R. Harkness: 'Superficial Deposits of the South of Hampshire and Isle of Wight,' Mr. T. Godrington: 'Notes on an Ancient Builder-Clay of Natal,' by Dr. Sutherland, communicated by Prof. Ramsay. |
| — | Literature, 8½.—'Saxo-Grammaticus as Historian,' Dr. R. Latham. |
| Thurs. | Royal Institution, 8.—'Electricity,' Prof. Tyndall. |
| — | Antiquaries, 8½. |
| — | Zoological, 8½.—'Dinornis, Part XVI., Prof. Owen: 'Anatomy of the Front-buck,' Dr. J. Muir: 'Poison Glands of the Genus <i>Callophis</i> ,' Dr. A. B. Meyer: 'Fishes from Western Coast of India,' Surgeon Francis Day. |
| Fri. | Royal Institution, 8.—'Primitive Vegetation of the Earth,' Principal Dawson. |
| Sat. | Royal Institution, 8.—'Comets,' Prof. Grant. |

Science Gossip.

We have already spoken of the coming meeting of the International Congress of Prehistoric Archaeology. We are requested to state that Mr. John Evans has consented to receive the subscriptions of English Members, which may be addressed to him at 65, Old Bailey, E.C. The subscription is fixed at 10s., and entitles a Member to be present at all the meetings, and to receive the publications for the year.

It has frequently been asserted that the high rate of mortality in Manchester and other towns of the cotton district is owing to the fact that the mothers, tempted by the high wages of the factories, leave their children at home, neglected, or imperfectly tended. But Mr. Baxendell, in a paper on the mortality of Manchester, has shown that this assertion is unfounded; and that, though the general rate of mortality in the district is high, that of infants is below the average.

A FREE-TRADE Congress of English and Foreign Political Economists will probably be held in London next year.

M. FREMY, writing in *Cosmos*, says that science is declining in France owing to the want of sufficient endowments.

DR. CHENU has published a highly interesting work, 'De la Mortalité dans l'Armée et des Moyens d'Économiser la Vie Humaine,' based on the medical statistics of the campaigns of the French Army in the Crimea in 1854-56, and in Italy in 1859. More men were lost by disease than by the hands of the enemy, even though they had the best arms of destruction. Dr. Chenu has carefully investigated the causes of this fact, and explains the means to be adopted to remedy such a fatal state of things.

M. CAMILLE DARESTE has shown that transposition of viscera in the fowl can be brought about by the application of heat in a particular way to the egg.

M. E. CAVENTON has been elected a Member of the Académie de Médecine.

M. GRIS has published a voluminous memoir on the structure of the trunks of trees.

A NEW French edition of Sir Charles Lyell's 'Antiquity of Man' has appeared.

PROF. LORDAT, of Montpellier, has died, at the age of ninety-eight.

THE reclamation of land is proceeding rapidly on the coast of La Vendée. A gold medal has been awarded to M. Le Cler, the chief engineer of the works.

AMONG recent publications of the St. Petersburg Academy of Sciences is a paper by M. Jacobi on the absorption of hydrogen by galvanic iron.

A FOREIGN Correspondence of the Académie des Sciences, in the section of Geography, is vacant by the death of M. A. de Demidoff.

AN examination of the cavern of Mont Chauvaux, in the province of Namur, has convinced M. Spring, the Belgian anthropologist, that the men whose bones are there found, mixed with those of deer and oxen, were cannibals. A closer inspection of the remains has led to the further conclusion that they were so from choice and not from necessity, for the roasted bones are not only those of the aged, but also of young women, boys and infants.

M. STANISLAS MARTIN suggests the use of collodion for keeping eggs fresh. This would raise the price somewhat; but he thinks the improvement in quality would quite compensate for that.

M. CROULLEBOIS will shortly publish a memoir on the variations in the index of refraction of water consequent upon change of temperature.

M. QUENAU has discovered, near Hauteville-sur-Mer, the remains of a submarine forest. He supposes its submergence to be as recent as the eighth century of our era.

A NEW route for reaching the North Pole is proposed. It is by way of the sea of Kara, which extends north of Siberia from lat. 70° to lat. 76°.

FINE ARTS

NEW BRITISH INSTITUTION, 39, Old Bond Street.—FIRST SPRING EXHIBITION OF PICTURES WILL CLOSE THIS DAY.
T. J. GULLICK, Hon. Sec.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-SIXTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 6, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d.
WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 33, Pall Mall West, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.
JAMES FAHEY, Sec.

Will Close on Saturday, the 21st instant.
DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE SIXTH ANNUAL EXHIBITION IS OPEN DAILY from 10 till 6.—Admission, 1s.; Catalogue, 6d.
GEORGE L. HALL, Hon. Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Triumph of Christianity,' 'Rosaire,' 'Titanis,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

OLD BOND STREET GALLERY.—THE SUMMER EXHIBITION of Pictures in Oil and Water Colours is NOW OPEN.—Admission, 1s.; Catalogues, 6d. Open at Nine.

G. F. CHESTER, Hon.
J. W. BENSON, Secs.

ROYAL ACADEMY.

(Fourth Notice.)

HAVING tried to be just to a few of the abler "outsiders" who are landscape painters, it will be well to review a group of figure-pictures: among these the works of Mr. Armitage claim high place. This artist is fortunate in showing his powers by diverse means and many subjects; he now displays those powers with more agreeable results than he has usually achieved of late. *Incident suggesting to Æsop his Fable of Fortune and the Sleeping Boy* (No. 171) is the rather cumbersome title of a capital picture, which, in its bright, severe and clear painting, suggests a fresco. Fortune, bearing a vase, which is her proper emblem, not the wheel, as is usually supposed, approaches the boy, who sleeps by a well. Her countenance is lovely and cheerful. The figures and faces are beautifully and artistically drawn, have much grace and sweetness, and the expressions are charming; the colour is delicate and chaste, while the landscape background and the nearer foliage are perfectly adapted to the monumental style of the whole work. *Le Fil de la Bonne Vierge* (1035) differs from the last in being rather opaque, not to say painty, in some of its less important parts. It illustrates the old fancy that the gossamer-threads which float in the air of late summer are derived from the distaff of the youthful Virgin. She stands here, poised in air: in her hands, on a distaff, is twined a mass of gossamer, white filaments of which float about her person and go shimmering towards the earth, which appears below in a landscape, with a river and its banks. The simple grace and elegance of the figure, the beauty of the ingenuous face, the well-designed draperies and good landscape will be enjoyed by most people. *Gethsemane* (285) is a moonlight effect on the place of the betrayal; there is much depth in the shadows of the trees, and the scene gives in a vista a glimpse of the walls, domes and towers of Jerusalem. Clouds are ominously gathering in the sky. This effect is scenic: the figure of Jesus stands out strongly, those of the disciples are stretched on the earth near him; a gleam of red light grows nearer and nearer, the traitor leans on Christ's shoulder and kisses him.

We have already briefly alluded to the current pictures of Mr. Watts: *Daphne* (1018) is a full-length, naked figure of the nymph standing amongst dense laurel leaves; the figure is drawn with fine skill, and painted with a masterly richness and warmth of colouring, which assert admirably with the tints of the foliage. This is a fine and suggestive work. *Fata Morgana, from Bojardo* (193), may be classed with the last: an eager and fierce soldier follows the fairy as she floats before him and seizes her scarf. Her face, form and action are vigorously and beautifully rendered. Mr. Watts never painted a finer portrait than that which here represents *E. Burne Jones, Esq.* (107): in saying this we express the highest admiration for the work as a picture: the expression rendered is intensely pathetic; the handling, colour, and drawing of the whole are fine enough to supply a school of portrait-

painters with an admirable model.—Mr. Poole's illustration of the story which Boccaccio told in the 'Decameron,' and Coleridge reproduced in one of his most beautiful poems, is before us in No. 176. A party of pleasure was assembled in a wood at a banquet, when suddenly they heard great cries, and a naked woman, followed by a huntsman, dogs and assistants, rushed into their midst: the chief informed his questioner that the lady was condemned to be thus chased on every Friday, as a punishment for her cruelty to him during their lives. The banqueters had been brought to the spot by their host, who anticipated that the appearance would admonish ladies against cruelty to their lovers. As is usual with Mr. Poole, the figures are absurdly ill-drawn and disproportioned: and he is peculiarly unfortunate in his attempt to tell the story by the design; the terrible knightly ghost is merely a suit of armour, the flying damsel a small girl, her attitude commonplace, her expression naught; nor is the group of feasters much better than the other figures. The beauty of this work lies in the effect of the landscape, with its fine colouring and superb chiaroscuro.—It is believed that nothing but the express commands of Her Majesty would have induced Sir E. Landseer to send, or his fellow-Academicians to exhibit, so dreadfully-unfortunate a production—one cannot call it a picture—as that which is here with the title, *Queen Victoria meeting the Prince Consort on his Return from Deer-stalking, in the Year 1850* (152). However pathetically interesting the subject may be to some, it is due to Sir Edwin Landseer to say no more about the picture than that where he painted *con amore*, as in the slain creatures who yielded their lives for the late Prince's sport, the painter is himself, a master; but of the human figures the less one says the better for all parties.—Express commands are also alleged to justify—there is urgent need for a justification of some kind—the exhibition of such outrageous trash as the portraits of the Prince and Princess of Wales (239, 240), by Mr. H. Weigall. Had this painter been capable of drawing the human face better than a raw school-boy, he might have avoided making His Royal Highness painfully ridiculous in portraiture by giving to him eyes that do not match, while one of them squints fearfully; the expression is silly, the flesh leathery. Her Royal Highness has fared less unluckily in Mr. Weigall's hands; but the picture is a caricature without the vivacity of satire, and wretchedly painted.—The like apology which applies to the above is made for the admission of a melo-dramatic production of Mr. E. H. Corbould, No. 243. We cannot vouch for the truth of the excuses which have been offered for the exhibition of these things. "Exhibited by command of Her Majesty" means, in the Catalogue, no doubt, that the Queen has been ill-advised, or that the Academicians have been unkindly weak.

Sir E. Landseer's other productions must be separated from the above by at least the space between two paragraphs. Accordingly, we begin a new one by expressing our admiration for the picture of monkeys, which is named *Doctor's Visit to Poor Relations, in the Zoological Gardens* (265). A poor, sick monkey-baby is clutched fast in its mother's arms. She looks upon it in an ineffably tender and maternal way. The misery of the little one and the love of the mother are rendered with intense pathos. Sir Edwin never painted better than here. A portrait of "Voltaire" (105)—a once-famous horse—shows the gallant animal to be in the enjoyment of a healthy old age: a capital picture, with a dash of humour such as the artist so often imparts. He sends also *Deer* (333), of which we need write nothing more than that it is by Sir E. Landseer. In another sense, the same terms are applicable to the much less admirable *Lassie* (1019)—a sketch.—From Sir E. Landseer to Mr. A. Moore is a long leap; but, if Mr. Moore chose, not necessarily a descent. This time, however, the fall is great. We regret that an artist, who last year exhibited two noble pictures, has condescended to work utterly unworthy of himself. He is one of those to whom we referred in the first review of this series by writing that a critic

cannot tell what certain young men of proved ability will send to an Exhibition. In *A Garden* (966), which must be styled a back-view of a young female, in green drapery, with flowers on a dead wall, there is much fine and delicate colour, but such outrageously bad drawing and so obviously profound a contempt for modelling, that we shall long wonder at the artist's weakness in thus making his own defects manifest. Had there been thought or pathos expressed, it would rightly excuse at least some portions of the folly of this work; but, beyond evincing vaguely that sense of grace with an abundance of which we have always credited the painter, the figure is pitiful in the extreme. Mr. A. Moore owes a great deal to his critics; by this childish performance, he has effectually proved them to be rash prophets.—Mr. Storey has a capital De Hooche-like picture in *A Duet* (11)—a music-lesson. An old fellow is deliberately pounding away at a harpsichord; a young couple are behind, going through, but not very seriously, the ceremonies of love-making; the gentleman presses the lady's hand to his breast in an exaggerated fashion, which is capitally suggestive of the state of his heart; she is coquettishly holding the music-sheet. The treatment of light in the interior of the paved chamber is beautiful. The room is part of a Dutch house, such as Mr. Storey's antitype loved to paint. It opens, as of yore, to a courtyard. On the wall are the much-beloved mirror and black-framed landscape. At *Hulton Bank* (486) is a capital portrait, with very natural, sweet, and simple expression and pleasant painting, of a young lady in a riding-habit, standing as if about to mount. The figure is a little too severe in its lines, not stiff in attitude. *Only a Rabbit!* (934) we have already examined. We care less for it than for either of the above.—Mr. Hodgson's *The Basha's Black Guards* (923) shows some of those gentry squatted on the pavement of their quarters and in the shadow of a wall, smoking, talking, and gambling, with coffee before them. They are Negroes, Berbers, Arabs, &c., with pipes, pistols, and swords—an ill-looking set, and painted with remarkable power of characterization. The whole needs brilliancy to be complete. Especially is this true of the sky, which is painty. *Arab Prisoners* (1023) shows such a luckless party at a halting-place, with their captors, on a road by the coast of Algiers. A fountain pours among rocks that are shaded by cacti and tall foliage; a blue gleam of the sea and a headland are in the distance, with a warm sky above all. The figures are designed with respectable power; their characters are carefully diversified. The workmanship is, on the whole, excellent; but the whole looks too much "made up" to be more than a good piece of artistic furniture. Mr. Hodgson has done and can do better than produce upholstery of such a kind.

Mr. Crowe's picture, *The Vestal* (965), represents a vestal exercising her privilege of redeeming from death a person whom she might meet on the way to execution. The Virgin rides under a canopy, in a splendid, elaborately-cushioned piletum, decorated with crimson and gold, and drawn by noble horses: she is dressed in white, crowned, and carries a palm: she is attended and guarded: a Christian has crossed her path, and she has claimed his release. He kneels, amazed at the event, and hails his deliverer; his dress is dark, with a white cross on the breast; about him stand guards, some with the standard of their legion and other symbols. There is much brightness in this picture, capital workmanship, complete telling of the story, and excellent drawing; nevertheless, it is injuriously affected by a certain hardness of the whole, and the opacity of parts which should be lucid. The expressions have been studied with honourable care and success.—A picture of an apparently rapidly increasing class,—one quite different from the last,—so opposed, in fact, to it in spirit and style as to be worth bringing face to face with it,—is Mr. Pettie's "*A Sally*" (180), by no means the most attractive of his productions: soldiers are leaving a fortress, armed, at night, and stealthily, by means of a wicket; their officers motion for silence. The design

shows a curious oversight—for the artist has placed the light so that, streaming outwards, it would inevitably betray the sally to the besiegers, who, if near enough to hear, must have been also able to see. The execution of this work is common and rather crude. Mr. Pettie's faults are usually of the dashing, tricky and "over-clever" order; there is enough of them in his other pictures here, which have, otherwise, undeniable merits. By far the best of these is *Touchstone and Audrey* (909)—the pair in the wood, showing capital characterizations, dashing and spiritedly painted,—so that, if it be accepted as little more than a pretty piece of art-furniture, and not closely studied, this brilliant work is heartily welcome. At the same time, we must declare, in the interests of Art, that such paintings as this evade the ends of true and sound design; intrinsically, they are worth little, and in aim they rank no higher than so many book-illustrations: a few sparkling colours make them attractive, but of "colour" they have none; they offer a vivacious design, lively reading of popular characters, and some exaggerations to attract those who care not if Art is crude, provided it is piquant enough to move their half-educated tastes. As to its technique, art of the kind which Messrs. Pettie, Orchardson, T. Graham, J. Archer (with a qualification), McTaggart, and a few others, exercise in figure-subjects, is on a par in value with "sensational" literature of the novel-making order; the same flashy sort of design is applied to landscape-painting, and appears in the productions,—one cannot, in a worthy sense, call them pictures,—of Mr. P. Graham, of whose extremely limited powers it has been sarcastically said, that they resemble those of a juggler who knows but one trick.

A fellow practitioner of Mr. P. Graham's, but with, let us hope, at least two "tricks," is Mr. J. Smart, who has provoked wonder this year by means of his picture of "Druidical" stones (190), to which we shall return. Mr. MacWhirter is a landscape painter of the same order. Mr. Smart's name is new to us; his manner suggests that he is a pupil of the late Sir George Harvey, whose vicious style appears on the canvases of all artists of this class; the advent of Mr. Smart, with nothing better than the one "trick" of the school, so soon after Mr. P. Graham's catastrophe, is surprising to us and unfortunate for himself. The art which we thus endeavour to characterize is in some respects like that which is abundant in France, but there is this profound difference between the two orders of *chique*, the one the result of skill misapplied and corrupted, the other merely pretends to that character. These remarks are in some respects not applicable to Mr. Pettie's work: he has native power, and, like the French painters, avoids ugliness, whereas the ugliness of some of Mr. Orchardson's faces—*vide* those in 'The Duke's Ante-chamber,' here last year,—is peculiar and intensely painful to the spectator, who cannot refrain from associating such figures and faces with ideas of both mental and physical disease. Their parchment skins, their shrivelled flesh, their hollow and crimsoned cheeks, their fervid, feverish eyes, cracked and garish red lips, their wasted, wan, and woe-begone expressions, and the dreadful way in which their theatrical finery hangs on their lean bodies, show that if the painter believes himself successful, he is labouring under one of the most wonderful artistic hallucinations with which we are acquainted. The subject of the picture we are speaking of required quite the reverse of such looks. We have reason to believe that doubts of himself have entered the mind of Mr. Orchardson; we shall soon refer to one picture at least out of three now here which shows an effort to reach a healthier, if less original, form of art. A second may serve to illustrate our remark, that work of this order compared with its French equivalent shows the difference between the rankness of coarse and gaudy growths and the wanton exuberance of those which have a noble origin and cultivated habits. The vitality of neither is questioned; the existence of that which affects ourselves is significant, lamentable, and of but few years' date. The

Royal Academy is not free from blame in having encouraged it.

The picture of Mr. Pettie which led to our observations on the increase of flashy Art was *Touchstone and Audrey* (909): a less cleverly conceived picture, one which is a decided example of rankness in sentiment, design, colour and handling, is that which Mr. Orchardson oddly styles *Day-Dreams* (172), a young, exuberant, and seemingly immodest, female, clad in black velvet, lies on a couch, with her tawny—not auburn—hair about her shoulders. There is not enough of a face shown here to prove if Mr. Orchardson has aimed at beauty in this case. One might safely say that if Mr. Hook had never painted sea-subjects, fishermen and boys in boats, and the like, Mr. Orchardson would never have taken it into his head to depict such a subject as that of the picture which is here named *Toilers of the Sea* (953), the comparatively wholesome work to which we just now alluded. A boat is rising on a roaring wave; her gunwale just runs on the very level of the sea; her course seems cut into the green water, and she heels over to the pressure of the wind: her master, a tall fisherman, steers; of the rest of the crew, two boys, one holds the sheet of the sail, ready to let it run at a word from the steersman; the other stands beside, and backs against the latter—is clasped to him by one hand, and steadies himself in the reeling, flying craft; all three lean to windward, living ballast as they are. One may dismiss the sea here at once, because it is vilely painted: there is "go" in the rest of the work, more especially in the attitude and action of the younger boy, whose feet are posed in a way which proves that, while Mr. Orchardson is unable to paint a wave, he can observe or realize in imagination the action of a lad in the circumstances. Of course, one sees that this is the boy's first voyage—after that he could not move thus. The figure of the second boy is good; that of the man commonplace, where it is not stagey. The execution of this work is flimsy to a wonder; there is no natural light about it; all is shadowy and unsubstantial, dim and weak in colour. Poorly painted as this picture is, it is yet, artistically speaking, the best of Mr. Orchardson's works; at least it is not unhealthy. The very title is a misnomer. For a time let us quit these examples of abnormal Art for another work, which is not very far removed from them in more respects than one.

Mr. Yeames recalls Mr. Calderon in many ways. His *Visit to the Haunted Chamber* (187) places him, however, in painful neighbourhood to the class who produce flashy pictures, such as we hoped he would heartily eschew. If ever a man tried to get much wool for a little cry, it was by means of this work. It is little more than a sketch on a good-sized canvas of an old room with scanty old furniture: the work is flimsy; "slap-dash" is here, without the power which often accompanies it: this is not even a "clever" sketch; but a dull representation of panelled walls, oak floors and "antique" furniture. For subject, some damsels have entered the chamber; some rats scamper away; the rats, or rather their reputations, frighten the girls; the girls frighten the rats. Truly this is a fine theme for a man of considerable artistic accomplishments and some technical powers. We shall presently notice two other less unworthy pictures by Mr. Yeames. He seems to be losing ground, and fails in self-respect.

A picture of a fine class is Mr. A. Hughes's *Sir Galahad* (324): the Laureate's hero riding by night near a torrent, which courses down a valley among trees. The angels of the Holy Grail, swinging censers, approach the knight, their garments streaming, their faces irradiated by pure passion; with an intensely pathetic and elevated action the rider salutes the appearances, presses his hands upon his armed breast, rises and bends forward in his saddle,—an attitude which is deeply expressive of reverence and joy. This figure is one of the best illustrations of the spirit of its subject which we know; it is graceful and noble; those of the angels are still more so; the horse is capitally designed and admirably executed. Nor is the charm of the

background inferior to that which is so finely given to the figures; it is perfectly suited to the subject, a rocky dell, with many windings, slopes that are clad in wind-oppressed pines, the rocky bed of the stream; far off, the mountain tops catch a mysterious light and palely shine. *Endymion* (388), by the same, a recumbent figure beneath foliage, pleases us much less than the last. Its story is suggested with tact and taste, but not depicted with such an intense and elevated spirit as that which makes Sir Galahad so admirable; it is less complete as a work of mind, even less thoroughly a picture than its fellow.

By Mr. H. Burr is a production which is noteworthy on account of its thorough conventionality in sentiment and execution. It is styled *King Charles the First at Exeter* (226), and represents how the King on entering that city (1644) found the little Princess Henrietta, his eighth and youngest child, a baby only twenty-four days old, whose mother had left her behind when she fled the city and went to her friends in France. The scene is a bed-room; Charles, seated, looks in that manner which no words describe better than the old phrase which runs "he gazed on the unconscious infant," and he does nothing more; but Mr. Burr has followed Vandyck in making him picturesque, with hair falling on his shoulders, a long, sad face, and a "fine" forehead. So far so well, for Mr. Burr's object, but the King holds the baby in the manner of a wet-nurse, and yet is in full armour. The Countess of Morton, in well-designed pose, stands before the King. The colour of her figure is capital, grey and black, but the face is at once common and ugly; close to the King's side is the dog, which is inevitable in pictures of this class, and under his feet is the equally inevitable cushion. From such a work the very Fates themselves could not exclude the two ruffianly-looking "troopers of the period," who stand close to the indispensable arras and indulge in a stage whisper. But for its extreme tameness, this work might have been grouped with those of the presumed pupils of Sir G. Harvey, Messrs. Pettie, Orchardson, T. Graham; less "clever" than their productions, it is at once conventional and tricky.—Mr. J. B. Burgess is not one of those who improve. His *Scene during the Republican Insurrection in Spain, 1869*, (230) is deficient in vigour of design, brightness and power of painting; the drawing is weak, far inferior to that which the artist has more than once produced; there is not a figure in this large and pretending work which is properly drawn or modelled; the design, which was never very potent in Mr. Burgess's pictures, is stagey as well as conventional. The picture shows the interior of a church, before the altar of which lies, and in a priest's arms, a republican hero who has been brought where he is like to die of a wound received in a street fight. Priests and others are gathered about him; the figure of the priest who kneels over him is good, because portrait-like, and has a face with much expression, but inexcusably ill-modelled; there is agreeable colour in the bending form of an acolyte who, on our left, holds a jar and glass of water; this figure is spoilt by imperfect treatment, its action is tame. The rest of the figures are tricky in execution and clumsily put together. Here is a very fine subject spoilt, notwithstanding that it offered scope for colour, chiaroscuro, dignity, drawing, composition, expression, and was at once heroic and modern. We think the subject is out of Mr. Burgess's reach, but he has not done himself justice in dealing with it.—Next to this is a peculiarly laughable picture, a whole-length figure of an old Verger of a cathedral, holding his staff and a book: it is intended to illustrate the Psalmist's declaration, "I had rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness" (231). The anticlimax afforded by the combining the picture of a commonplace, shrewd, well-to-do, underbred old fellow, and such a motto as this, would be more absurd than it is, but for the extremely "respectable" manner in which the venerable gentleman has been painted; nevertheless none can look at his mean, eager, shallow eyes, his

sharp-pointed nose, which has the expression of a ferret's, without a smile at the simplicity of the painter who took so much trouble to make us laugh at him.—*The Return of Ulysses* (234), by Mr. T. Goodall, is a Gold Medal picture in the Royal Academy. Prize pictures and prize poems are rarely good for much, but this is unfortunate in being inferior not only to the average run of such productions, but also to several works by the same artist which we have seen here, to wit, *Spring* (284), a capital portrait of a lady, with early flowers in her hand, to the face of which a pathetic expression has been, whether intentionally or accidentally, imparted. The heroic picture, on the other hand, is at once conventional and theatrical in design and effect. Ulysses looks at the mourning Penelope while his feet are being bathed; the latter, a very ill-drawn and commonplace figure, sits; the double lighting by moon and lamp is not desirable; here it is crudely treated.

Mr. J. Griffiths is a wonderfully courageous artist, or rather man of science, who with great technical skill in drawing and modelling, and with ability in rendering effects and expressions, has lately produced a series of works which we cannot call pictures, illustrating the physique, manner and lives of certain classes of our Indian fellow subjects. At present we have in *The Mid-day Sun* (236) two nearly nude, life-sized figures of a grown-up girl and a child walking in a brilliant sun and carrying vessels of water. The drawing, modelling, characters—even the expressions—of the pair are capital given, and the forms are most natural. The contours and the cool reflections on their skins are enjoyable; so is the painting of the fierce whiteness of the sunlight about them—even the glaring white of the wall which forms the background, the tender green of the foliage which tops it, and the purple shadows at the feet of the figures, have only to be looked at by observers to be sure of applause for verisimilitude; but there the matter ends. This is not Art, but ethnological and meteorological illustration. We see and believe in all those natural appearances on reproducing which Mr. Griffiths has laboured with extraordinary skill and patience; but his craft is not, and never will be, painting.—No. 244, portraits of the children of the Prince and Princess of Wales, by M. C. Bauerlé, is painting in the proper æsthetic sense, not of a noble order, but showing much academic craft cleverly employed, yet imperfect, except so far as regards the face of the elder boy, who holds the flag-staff in his hand; there is painful imbecility in the rendering of the characters and expressions of the younger children,—the legs of the little Princess in the middle are unfortunately drawn, the right leg being shorter than the left one, which is badly foreshortened. A capital example of workmanship, this picture is less than a work of art, although it is pretty and attractive from the way in which the colours and textures of many objects are rendered.—Mrs. M. Robinson has profited by studies in Venetian modes of painting: this appears in her *Venetian Girl* (250), who is feeding pigeons. We have here the fruit of natural sense of colour cultivated by practice, and the result is much less metallic than in other works by the same artist. The subject has been treated not without good fortune in rendering beauty of face and figure; the whole is designed with some grace and much spirit.

A picture by Mr. H. O'Neil styled *Haidee and Don Juan* (261) is, in all respects, unfortunate; how anything so coarse and common got a place on "the line" here, must be explained by referring to the customs of the Academy, which promise to every member a similarly honourable position. The painter is so imperfectly trained that even the oranges, grapes, and eggs which fill part of the foreground are not unlike stones; what the rock, as it appears to be, above the figures consists of one cannot say. Nor is there anything in the design, colour, or expressions to redeem these shortcomings. We are sorry to say that poor Juan looks like a dissipated young Jew, with one eye bigger than its fellow.—We found in one of Mr. Frith's pictures here grounds for applause; an-

other, somewhat less commendable, now takes its turn for comment. It is an illustration of the 'Sentimental Journey,' and styled *The Pulse of the Husband, Paris* (267): Yorick feeling the glove-seller's pulse; the husband making a bow of acknowledgment for the attention. The fine part of the work is the figure of the woman, which is capital, and hardly inferior, except in brilliancy of painting, to anything of Mr. Frith's. The defect, a serious one, is in the figure and action of the husband, which are not those of a Frenchman, unless as such a personage was represented on the English stage about twenty years ago. Yorick is Sterne, i. e. something which was not Yorick at all. There are pretty bits of colour here, as in the dress of the woman; her face is very apt, if not piquante and attractive, as Newton made it when dealing with this subject. The tendency of the painter to exaggerate the blackness of shadows is very obvious here. The work lacks clearness and delicacy of touch; and indeed these manifestations of the painter's ability seem to have passed away from his pictures, of which they formerly constituted the chief charm.—A picture which has an oriental subject, but nothing more of the East, is Mr. Houghton's recumbent *Sheik Hamil* (316),—a figure which is as much like that of a sheik as Miss Isa Craig's verses, which it illustrates, are like Arabian or Turkish poetry: this is not saying much for either; on the other hand, there is vigour of a coarse order in the painting, colour, and rendering of expression in this misnamed picture.

THE SALON, PARIS, 1870.

(Third Notice.)

LET us now consider a group of figure-pictures. First of these comes a comparative failure, by an artist of considerable reputation, M. P. C. Comte, whose contribution to the International Exhibition, "Henri IV. et le Duc de Guise," now in the Luxembourg (No. 38), our readers will remember. *Marie Touchet* (No. 625) is the title of that now here; it represents her royal lover and his minister looking at that most amiable of ladies as she plays with her children. The design is good in its way; the faces of the lady and the child in her arms are capital, but the painting is chalky and less bright than is usual with M. Comte; the execution is mechanical and over-smooth; the satin dress is irresistible by ladies.—Near this hangs a capital picture by an Englishman, Mr. L. Wingfield, styled *Jeanne d'Arc* (2957). The heroine leans sadly against a pillar of the church of St. Jacques, and is surrounded by men, women and children, who found her there, and to whom she spoke words of comfort and promise, desiring their prayers for herself. The expression, both in the face and figure, is excellently given; admirable is the same in the other persons represented, one of whom presents a child to Jeanne. There is much good colour in parts of this picture, as in the dress of the woman kneeling with clasped hands on our left, also in the little boy's figure on our right, but on the whole the colour is imperfectly composed, so that there is no chiaroscuro. There is much lack of decision in the light and shade; some of the figures are defectively posed, as for instance that of the soldier who kneels to Jeanne and is in front; he seems to be falling on one side.—M. J. Blanc has a vigorously designed but somewhat imperfectly drawn picture of Perseus mounted on Pegasus and bearing aloft the head of Medusa—*Perseus* (274). The spirit of the hero is thorough and intense; his form is graceful and even grand, but Pegasus, it may be because he is sacred to the Muses, is a lean creature, too like a French cab-horse to be divine.—*Le Printemps* (358), by M. L. Bouvier, is represented as a naked genius in human form, seated aloft among the boughs of a blossoming apple-tree; a figure which is full of grace and drawn with a sense of beauty and in a fine style which deserve further cultivation; the flesh is brightly painted, but the feet, in looking as if they were chilly, are antipathetic to the brilliance of the rest.—*L'Auteur et son Fils* (90), by M. O. Bache, is the humorous title of a capital picture of an adult and recumbent centaur romping with a boy-colt who has captured

a bird. No Englishman would think of such a subject as this; few could venture to paint it, for Englishmen are not lucky with monsters, and we know but one who ever contemplated dealing with such an object as a Sphinx: here men are not so diffident, and in this gallery we have seen, and others may see, that which no mortal Briton ever dreamed of, this is nothing less than a seriously painted picture of a Sphinx wearing a chignon and a yellow satin sash! *Vide* M. C. E. De Beaumont's "*Querens quem deoret*" (172). By the same artist is a work (173) which attracts much attention, and represents a subject that M. Gérôme made popular in France even beyond the wont of most of those subjects which admit figures of naked women. The title is *Les Femmes sont Chères*, and applies to the state of a market for Circassian girls, a group of whom stand or crouch before half-savage Turkoman buyers, and are inspected with well-expressed zest and severity. The grace of the females, their fine, solid and smooth contours, their somewhat pallid tints—for the flesh of M. De Beaumont is weak in the carnations, and the diversity of their attitudes of shame and vanity are acceptable points in a picture not otherwise acceptable; a negro weighs the thick auburn hair of a crouching girl; in the distance a naked girl is borne away struggling in the grasp of a black fellow. The best painted portion of this picture is the group of buyers, whose arms and dresses are well given, also their faces and attitudes.—The fidelity of one at least of Baron Leys's pupils to the manner of his late master is displayed in *La Sortie de l'Eglise* (2913), by M. F. Vinck, a family in old Flemish costumes in procession; this is an obviously intentional if not successful imitation of the mode of Leys's painting, and it is good enough and like enough to the original to explain how it has happened that the works of clever pupils have been ascribed to masters of the first grade.—*Le Lendemain de la Bataille d'Hastings* (2938), by M. E. Wauters, contrasts much with many of its neighbours in being wrought with superabundance of pigments and dead colour. This is really a very good work, and, apart from a certain strangeness in the attitudes of some of the figures, is grave and pathetic, with commendable points of colour; the subject is painful to those who remember pictures at Westminster Hall and elsewhere, being nothing less than 'The Finding of the Dead Body of Harold,'—we forbear further comment.—*Un Coin de mon Atelier* (2920), by M. A. Vollen, has a subject which is irresistible to makers of French "pot-boilers." Its elements are a large collection of specimens of *bric-à-brac*, a strangely-dressed lady standing at a pianoforte, and a little boy, who is, doubtless, "thrown in" to suggest the domesticities of a happy, picturesque and artistic household. Slap-dash splendour, with a certain amount of crude and vulgar vigour, characterize this work, which is in itself characteristic of the country.—The picture by M. Couture, now in the Luxembourg, and famous under the title of 'Les Romains de la Décadence,' is responsible for the large work which is here now, and named *Le Dernier des Romains* (2818), a scene on the invasion of the barbarians, by M. Van den Bussche: we have, with considerable artistic power and skill, a chamber, where, with his mistresses and his wine-cup, reclines a Roman; behind, a party is feasting; in front, an old man, wounded, sinks to the floor, and hands to his degenerate descendant a broken weapon; the barbarians, with fire and sword, approach. There is much good drawing in this work, but it lacks dignity no less than solidity.—A first-rate street-scene, with figures, is by M. L. Bonnat, *Une Rue à Jérusalem* (299), the work of a painter who is well known for such pictures: a capital piece of chiaroscuro: an arched way, with Arabs and Jews passing in and out of the shadow, which is cast on the wall and road; three girls sit by their baskets on the stones at the foot of the side wall, and are examples of vigorous colour. The whole is rather roughly painted, but excellent in tone, and singularly effective. By no means so good is the same painter's *Femme Fellah et son Enfant* (298), the former carrying the latter on her shoulder; she is clad in a blue robe, as usual in such case: the

design is tolerably good, but the painting is so coarse, the colour so unrefined, the flesh so opaque, that the whole would make Mr. Holman Hunt's hair stand on end if he thought, as he might, that his 'After Glow in Egypt,' when exhibited in Paris, had educated this unsympathetic production of M. Bonnat.

There are not a few coast pictures here; but there are few of what we more strictly style marine pictures. However, one now presents itself in M. Zuber's *Jonque Chinoise arrivant au Port de Ting-Hai* (2987). This is one of the best French marine pictures that we know of, which do not rely on figures for distinction. A junk is loitering on calm water, with her ragged mat sails raised and hanging gracefully; one of these shades the sun from our eyes: the smoke of a cooking-fire rises calmly in its shadow, and from a stove which is on board a smaller craft. This work has expression—rather an uncommon thing in marine pictures of calm weather.—Among other exceptional subjects in this Exhibition are snow-pieces, of which three deserve considerable attention. The first is, *Les Trembleurs: Bœufs dans la Neige au Claire de la Lune* (2959), by M. G. Wintz, of Cologne. We see the environs of a farm, in a level country, which is covered with snow: the farm people bring forage to their shivering cattle; one holds a lantern: the moonlight is given with remarkable effectiveness and fidelity, so as to convey just ideas of intense cold and the expansiveness of the landscape: the perspective of the meadows is capably rendered, the figures are cleverly introduced. The second snow-piece is by M. F. Chenu, entitled *Les Trainards* (557); an ambulance with its advanced guard on foot, following a road that is deeply covered with snow; on the right is a bank, capably painted, with a hedge; on the left, a stone wall, the perspective of which is admirable; beyond level fields that are finely treated, rise the high roofs and spires of a town, which the train has recently quitted; above all, is a warm, smoke-coloured sky. This is a fine picture, marked by largeness of style and treatment. It is, perhaps, a little hard; yet simple as its elements are, one sees that they have been chosen, introduced and treated by an artist; so that the whole is interesting without the slightest affectation or straining to produce effect for effect's sake. The third snow-piece is full of action, and introduces us to French animal-painting, a branch of Art that is not much cultivated by our neighbours: but there are a few examples here which show that this neglect is by no means for lack of men with sympathies directed to the modes of living and peculiar characteristics of the creatures. *Troupeau de Chèvres en Détresse; Souvenir de Mont Doré (Auvergne)* (2591), by M. Schenck, is a picture which, for passion and vigour of design, has not been surpassed by Sir E. Landseer himself. It is composed in a thoroughly painter-like spirit, such as is rare among us, and painted so that Mr. Ansdell might be put on his mettle if we had many artists as capable of rivalling him as M. Schenck undoubtedly is. The reader will observe that we do not compare the painting, either as respects handling, colour or textural imitation, of "*Troupeau de Chèvres en Détresse*" with that of Sir Edwin's pictures; there is not similarity enough between the examples in question to permit us to bring them together, for M. Schenck's painting rivals that of Mr. Ansdell; while he is infinitely deeper in pathos than any modern animal-painter whose works we know; he composes better than Sir Edwin, Mr. Ansdell or Mr. T. F. Cooper. It is hardly fair, however, to mention Mr. Cooper, because so complete a mannerist and conventionalist in composing does not come within the scope of our remarks; yet we refer to him here because he has often painted goats well (subjects Sir E. Landseer has rarely dealt with), and, if our memory do not err, has not unfrequently treated snow. In representing the passionate fear of the creatures who huddle together in M. Schenck's design, no one of our painters but Sir Edwin would be likely to succeed,—certainly none could more truly move our sympathies than M. Schenck. The design is noble and thoroughly conceived; it shows a group of goats on a moun-

tain, struggling, as it were, with each other, half blinded and wholly terrified by a fierce wind, which blows the snow furiously upon them; the onslaught of the storm has been sudden, for more goats, in twos and threes, approach from the recesses of the hill, and at the call of a woman, they gather towards her and the front; some belated stragglers seem to stagger in the blast, hardly able to keep their feet as they draw towards where the woman stands waving a staff wreathed with hay, shouting lustily. The very snow cannot stay for the wind, but is borne from every resting-place; from the jutting rocks, and the scanty foliage and herbage of the spot, the snow streams like smoke before a wind. These parts of the work are finely rendered, but the best part of the whole is the goats; their blind and stupid, yet pitiful, terror, the dead thrusting of each against each, breast to breast, or lowered head to lowered head, and their helpless-looking eyes, are at once dramatic and pathetic. Another snow piece is *L'Hiver* (1975), by M. Michel,—a fine picture of a forest-edge, with wolves prowling; a nobly-painted distance that reminds one of Van der Neer, and is at once artistic and expressive. The snow lies lightly on the ground, but the cold is evidently intense.

An animal picture may well come next before the reader: it is by M. J. Stévens, of Brussels, brother of M. A. Stévens, a Belgian painter of the first magnitude, whose productions we regret not to find in Paris. This work is of considerable size, entitled *L'Intervention* (2674), and represents a big draught-dog, with torn harness on his shoulders which has been bullying a tiny lady's pet, and shoved him against a wall, where he cringes and shudders; at the moment, a second big dog, of gentle nature, has, with politeness and decision, thrust himself between the snarling and quivering animals. It appears at once how the matter will end: the champion is there, stiff, and very strong, but perfectly civil, and what, perhaps, is worse than all, entirely cool, and without, even if a combat were desirable, so much as a bristle to hang a quarrel on. The bully seems to feel the humiliation of being in a false position: it will be painful to draw back those cruel claws, to sheath those gleaming teeth behind those twitching lips, to contract those dilated eye-balls, and reduce the depth of those growling tones which convulsed the lap-dog. He sees that all these things must be done, in spite of the ignominy of the case; yet, for the moment, he has courage enough to keep himself shoulder to shoulder with that meddler in the glossy black coat, with the square chest, and limbs which are at once lighter, stronger and more effective than his own. Humorous as this is, the sidelong casting of the intruder's eyes, looking as they do with provoking calmness of inquiry into the starting orbs of the bully; the slight thrusting forward of his body, in the act of intervening, and the firmly-held neck, are all equally good in characterization. The painting of this picture is worthy of the design—masculine and broad. There is nothing to find fault with in any part, except, it may be, that the hides of the big dogs are rather metallic; their forms are capably drawn, modelled and handled, and the textures are varied; but the distance and background are rather flat and tame.

—A coast, or rather lake, picture next appears in M. Weber's *Naufrage du brick Anglais l'Euphémie, échouant sur un des bris-lames du Tréport* (2945). This picture is painfully pathetic: the craft has been cast on one of the reefs of the coast; her stern is torn all to pieces; the pieces float away on the receding waves; the sky is rather coarse and painty, but the waves are well treated, the hull is fairly drawn; the whole is capably put together.—In No. 2928 we have another of the many contributions to this gathering which are the work of artists of countries foreign to France, such as MM. Wintz of Cologne, Schenck of Holstein, J. Stévens of Brussels, M. Weber of Berlin. We shall notice more such painters, and, at present, the work of M. Wahlberg, of Stockholm, which has a Swedish subject, such as we have seen from his hands before now,—*Vue prise en Sudmanie*—a sober and powerful painting of Swedish summer on calm water and deeply-

verdured meadows: a very fine and solidly-painted landscape, lacking something of colour, and rather lower in key than English eyes affect; showing, also, too much foreground to be a perfect composition.—We have another coast-picture in No. 21, *Port de Ventimiglia, rivière de Gènes*, by M. Alheim, a Russian by birth, who has evidently profited by studies in France, if not by a French master. This is a broad and effective rendering of a sandy shore in intense sunlight; craft are beached on the edge of the sea,—a great white sail is spread over the nearest hull,—human figures are standing in the centre of the sands, which are beautifully true in tone and colour. In this respect especially, the present is a capital picture: the foreground and black hulls are excellent, and the whole is well composed.—In M. J. A. Achard's *Vue prise aux Environs de Honfleur* (5), we have grey and tender tones, rich and vigorous colour, and a veiled light on trees which have been made by the strong winds to grow close to the earth, on a plain near the sea: it is a masculine work.—In No. 57, by M. L. V. A. Artan, *Souvenir des Côtes de Bretagne*, is another finely-toned coast-picture, with more of the sea shown than in the last, from a rocky point where the sand has gathered and filled the interstices of the stone,—a noble and expressive view of tumbling and "yeasty" surges, which are broken and dashed on and from the rocks: in the mid-distance is an islet, and, further off, a dark blue promontory running right out to sea. A wilderness of waters between the islet and the headland bears a pallid light, more mournful than a desert; a patch of silvery radiance lies near to us on the breakers in pale, purplish grey; the sky, with blue spaces here and there, which are rather to be guessed at than distinguished, is very faithful and pathetic. The whole has good colour, is grave, and, indeed, sorrowful in a grand fashion. It is certainly a masterly and admirable example.

A landscape next catches the eye, in M. Allemand's *Novembre, le Saut du Gier à la Vallée, Loire* (27), a stream rushing in a rocky bed, under bare autumn trees, great, fleecy, deeply-shadowed cumuli drive across the sky. There is here much good colour, as in the rocks on our left and the foliage on our right. This is capital and thoroughly French work; rich and pathetic in sentiment, and the production of an artist in feeling and skill.—In 2874, M. Vidal's *Un Automne en Bretagne* we have fine oaks, sward and fern in the fall of the year. This picture is slightly flat, but noteworthy for its good colouring and breadth.—A landscape follows in a still larger style than the above, the work of a pupil of Watelet, who was born so long ago as 1807, and died in August last, M. Jules André. It is entitled *La Fosse aux Loups, à la Grange-Bléneau, Seine et Marne*, (32) and gives a view from a sunk road under the dense foliage of oaks and beeches, to where a wild flat extends so far as a forest, and with the soft white sky ends all. This is another of the many fine and pictorial landscapes here, which show how the artistic sense and manly training of the school profit its pupil.—A still broader manner and more conventional mode of conceiving and painting appear in the almost Poussinesque *Vue prise dans la Montagne de Lachaux, Puy-de-Dôme* (189), by M. Bellel; a pool among rocks and under trees, with glimpses of the distant landscape, which has much variety and force. In all are rich colour and powerful tones; the work is solid, not very literal, but artistically treated; grandiose rather than grand, yet very effective, poetical and masterly.—Two noble landscapes by Mr. E. A. Breton may be noticed here. In *La Nuit* (373) is depicted a wild road over a marsh, with a dank pool and rushes standing high on its margin, trees drawn to a mass of foliage by a powerful wind; low-flying scud occupies the sky with great masses of white clouds that are darkened by their denseness and have their many edges silvered by the warm light of a brilliant moon. On the road, on horseback, trots a man with a lantern at his saddle-bow, the radiance of which flecks the herbage and foliage as the rider passes from us; horizon, land and sky are very fine and solemn. An effective and

powerful painting.—*Le Ruisseau d'Orchimont, Ardennes, Belges*, (374) represents a shallow pass, with a rivulet flowing swiftly, cliffs on our right casting shadows on the flat below. An artist is painting on the flat space. Much beauty is imparted to this subject by the soft light of a young moon mixing with the brilliancy of day that is fading, and a warm blue sky; great effect of a fine sort is gained by the treatment in a broad way of the shadows. The whole is vigorous, yet subdued and rich in colour and tone.—M. C. Bernier's *Un Chemin pris de Bannalec, Finistère*, (226) gives an autumn effect on a hollow road that is arched by gigantic oaks; the foliage admits flecks of sunlight to break the shades; figures of farm people appear in the road; this fine work reminds us of Troyon in its solidity and power, and also in its colouring; the last, however, is warmer than that which commonly pervaded the works of the recently-deceased French master in landscape. The sole defect of this picture, it seems to us, is that the distance of the vista is rather flat. On the other hand, the foliage is admirable, solid, rich and powerful, while the level portion of the road below and on our right in front is highly enjoyable to artistic eyes. This is not only one of the finest landscapes here, which is saying a great deal where so many are admirable, but a masterpiece and worthy of any school.

PICTURE SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-named Works of Art, the property of Messrs. Everard, of Bedford Square. Picture: Mr. E. Nicol, *Beggar my Neighbour*, 87l. (Martin). Drawing: Mdlle. R. Bonheur, *Ready for the Fair*, 71l. (Reitinger). Pictures: M. T. M. Clays, *A Calm on the Meuse*, 204l. (James).—M. Alma Tadema, *Gonthramn Bosé and his Daughters in 572*, 241l. (Ames).—M. de Haas, *Early Morning on the Downs, Flanders*, 120l. (T'Anson).—M. A. de Curzon, *Landscape, near Prague*, 131l. (same).—M. C. Koller, *The Pillage of the Convent*, 1524, 315l. (Mitchell).—M. C. Landelle, *Italian Girl at a Fountain*, 157l. (same).—M. P. von Schendel, *A Market Scene at Amsterdam*, 152l. (James).—C. Troyon, *Cattle in a Landscape*, 136l. (Mitchell).—M. A. Schreyer, *Hungarian Smugglers on the Watch*, 156l. (Vokins).—M. E. Frère, *The Breakfast of the Cooper's Children*, 236l. (Armstrong).—A Cottage Interior, with figures, spinning, 136l. (Morton).—M. Bouguereau, *Juanita*, 105l. (Bourne).—Mr. F. Williams, *The Love Letter*, 336l. (Reitinger).—M. A. Devrient, *The Last Prayer of Mary Queen of Scots*, 162l. (Posno).—Mdlle. R. Bonheur, *Sheep in a Landscape*, 483l. (Martin).—M. Meissonier, *A Cavalier*, 409l. (Reitinger).—M. L. Gallait, *An Italian Mother at a Well*, 745l. (J. Dawson).—M. J. Portaels, *The Daughter of Zion*, 934l. (Morton).—M. E. Verboeckhoven, *The Repose*, 252l. (Myers).—A Flemish Farmyard, 708l. (A. Myers).—M. Fromentin, *The Halt of the Caravan*, 136l. (Armstrong).—D. Coninck, *The Little Violin-Player*, 105l. (Fores).—M. Alma-Tadema, *The Presents*, 99l. (Cox).—M. Hennings, *The Departure for the Chase*, 178l. (A. Myers).—H. Leys, *Coming from Church*, 735l. (Armstrong).—M. S. Melin, *The Combat*, 223l. (Bourne).—M. E. Frère, *The Little Dinner*, 157l. (Koeckhoeck).—Madame H. Browne, *Supperless*, 204l. (same).—M. J. Dupré, *Landscape near Isle d'Adam, France*, 257l. (Gordon).—M. L. Knaus, *The Thieves in a Fair*, 294l. (same).

THE ACADEMIE DES BEAUX-ARTS.

THE late Comtesse de Caen has, it appears, carefully disinherited her relatives and left one half of her property, which is said to amount to 13,000l. or 14,000l. a year, to friends, and the other to the Institut des Beaux-Arts, to be applied in aid of young artists who have won the *prix de Rome* and have returned to France, and in other ways. Now, there is no such body as the Institute of the Fine Arts; the Académie des Beaux-Arts is a branch of the Institute of France; and the Government lays claim to the bequest on the part of the École des Beaux-Arts! There is no doubt,

we understand, about the real intentions of the testatrix, who was an avowed opponent of the Ministry of the Fine Arts. Her executor, M. Alphonse Bouvret, opposed the Government, and the Academy will, doubtless, make a hard fight for the means of outbidding its opponent, the vulgar École, in the esteem of the rising generation of artists. To lose the chance of dispensing six or seven thousand a year in prizes and scholarships would be bitter indeed to the Academic mind. G. W. Y.

Fine-Art Gossip.

At an adjourned meeting for the election of an Associate of the Society of Painters in Water Colours, held on the 9th inst., the Members of that body chose Mr. A. H. Marsh, late of North Shields, the painter of 'Baiting the Lines,' No. 65 in the Royal Academy Exhibition, and of a picture in the Dudley Gallery. Mr. W. Deane has resigned his membership of the Institute of Painters in Water Colour.

A FEW weeks since we suggested the purchase, if Lady Eastlake could be induced to part with the treasure, of G. Bellini's large landscape with the death of St. Peter Martyr in the foreground,—a work which was exhibited by the Royal Academy in the spring of this year (No. 146). With great pleasure we learn that her ladyship has since most generously given this remarkable and unchallengeable example to the nation. The painting is of considerable pecuniary value, and is precious as illustrating both the history of G. Bellini's art, and that of landscape painting as studied in the early Venetian school of which he was the chief.

WE are informed that the picture of 'Queen Victoria meeting the Prince Consort on his Return from Deer-stalking in the Year 1850' is not—at least not altogether—a new work. Sir E. Landseer commenced the painting in 1850; and the portrait of the Prince was finished at that time.

THE Private Views of the Loan Exhibition of Fans at the South Kensington Museum will take place on Wednesday and Thursday, the 25th and 26th inst.

A RETURN to an Order of the House of Commons (190) has just been published, giving particulars of all the pictures purchased for the National Gallery from December, 1865, to the present time, comprising the date of each purchase, the names of the painter of the subjects and of the former proprietor, price, authority for the purchase; it also contains details in reference to pictures presented and bequeathed. The *Athenæum* has already supplied all these details.

THE Art Department, by means of Messrs. Chapman & Hall, has just published Part IX. of 'The Universal Catalogue of Books on Art,' Q—R.

THE new portion of the Elgin Room, British Museum, is now open, and will shortly be occupied by sculptures from the national collection. This addition greatly adds to the already imposing appearance of the Elgin Room; it extends so far as the walls of the studies of Dr. Gray's department, also to the Print Room, and completes the inclosure of an open space bounded by the Egyptian Saloon, the Print Room and the studies below it, the Elgin Room and the Phigalian Saloon. This open space, which is at present wasted, although room is so precious, would form, if roofed, a fine chamber or series of corridors, suitable for the exhibition of prints and drawings; the public has no conception of the wealth of the national collection in these matters.

A PARAGRAPH in the *Times*, referring to one of those stupid acts which have recently shown the lax state of discipline in Oxford, is incorrect, at least in attributing to Mr. Woolner the bust of Dr. Gaisford which, with other objects, was destroyed by the Christ Church undergraduates. The bust was by Mr. Alexander Munro.

THE candidates presented to the Académie des Beaux-Arts by the section of painters, in order that the place of M. Schnitz, recently deceased, might be filled up, are MM. Landelle, Bouguereau,

Laugée and Barrias. The *Académie* added to this list the names of MM. Larivière, Hébert, Bézard and Baudry.

THE death of Joseph Hornung, once a popular artist on the Continent, and even to a certain extent in England, is announced. He is associated in our minds by memories of a dolorous print from one of his pictures, styled 'The Last Moments of Calvin'; he was one of the oldest artists living in the present year; he was born in 1792, at Geneva, where he resided during a great portion of his days.

WE erred in believing that M. Alma-Tadema's picture *Un Jongleur*, now in the Royal Academy, had been photographed or was otherwise previously known; it is, we are informed, quite a new work—see *Athen.* 2219, p. 618, col. 3.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—MONDAY EVENING, MAY 22, St. James's Hall, Eight o'clock. The Power of Sound; Symphony, Spohr; and Beethoven, No. 2 in D; Overtures, Strauss (Meyerbeer), 'Il Serraglio' (Mozart); Concerto in E flat, Piano-forte, Herr Pauer, Weber. Vocalists, Mdle. Orgeni and Mr. Santley.—Stalls, 10s. 6d. and 7s.; Tickets, 2s. and 3s. 6d.—Lamborn Cook & Co., 63, New Bond Street; Chappell's, Austin's, Ticket-Office, St. James's Hall; Mitchell's, Olivier's, Keith, Frowse & Co.'s, and A. Hays's.

MAY 22.—THE LONDON GLEE AND MADRIGAL UNION (Established 1859), Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lawler, and Mr. Lewis, Directors.—TUESDAY, MAY 23, DRURY LANE THEATRE, AFTERNOON CONCERT, at St. James's Hall, on the 26th inst.—Tickets, 5s., 3s., and 2s.; at Mr. Mitchell's, 53, Old Bond Street; and Mr. Austin's, St. James's Hall, Piccadilly.

MUSICAL UNION. TUESDAY, MAY 24, St. James's Hall, Quarter past Three.—Quartet, B flat, Mozart; Trio, E flat, Beethoven; Quartet, G minor, Haydn; Scherzo, B flat minor, Chopin, &c.—Artists: De Gram, Riet, Bernhardt, and L. Lubbeck.—Pianist: Madame A. Kolar, from Vienna.—Tickets, Half-a-Guinea each, to be had of Lamborn Cook, Olivier & Mitchell, Bond Street, and of Austin, at the Hall.

THE ORATORIO CONCERTS.—Mendelssohn's 'Lobpreis' and Beethoven's 'Choral Symphony.' WEDNESDAY, May 25, at St. James's Hall. Madame Lemmens-Sherrington, Miss Sinclair, Mr. Cummings, Herr Carl Stephan, Band and Chorus of 250. Conductor, Mr. Barnby.—Stalls, 10s. 6d.; Balcony and Area (numbered and reserved), 5s.; Admission, 2s., 1s., and 6d.; at Novello's, 1, Berners Street and 25, Fenchurch; the principal Musicians; and at Austin's, St. James's Hall.

MONDAY, MAY 30th.—MR. KUHE'S ANNUAL GRAND MORNING CONCERT, at St. James's Hall, commencing at half-past two o'clock.—Sofa Stalls, 21s.; Stalls, 10s. 6d.; Balcony or Orchestra, 5s.; Area, 2s.; Gallery, 1s. Tickets may be obtained of Cramer & Co., 201, Regent Street; Lamborn Cook & Co., 63, New Bond Street; Chappell & Co., 50, New Bond Street; Mr. Mitchell, 53, Old Bond Street; Olivier, 19, Old Bond Street; Keith, Frowse & Co., 45, Chesapeake; A. Hays, 4, Royal Exchange Buildings; and at Austin's Ticket Office, St. James's Hall, 25, Piccadilly; and Mr. Kuhe, 15, Somerset Street, Portman Square, W.

MONDAY, MAY 30th.—Mdle. Christine Nilsson and Madame Monelli, Madame Lemmens-Sherrington and Mdle. Rebour, Mdle. Natalie Carola, Mdle. Florence Lancini and Miss Edith Wynne, Mdle. Leihardt, Miss Sinclair and Madame Sinio, Madame Paley and Madame Trebell-Bellini will all sing at MR. KUHE'S ANNUAL GRAND MORNING CONCERT, St. James's Hall.

MONDAY, MAY 30th.—Signor Mongini, Mr. Vernon Rishy and Signor Bettini, Signor Verger, M. Waldeck and Signor Castelli, Signor Poli and Mr. Santley, will sing at MR. KUHE'S ANNUAL GRAND MORNING CONCERT, St. James's Hall.

MONDAY, MAY 30th.—M. Sainton, Signor Piatti and Mr. Kuhe, MM. Arditi, W. Ganz, Pinotti, Randecker and Mr. Benedict, will all appear at MR. KUHE'S ANNUAL GRAND MORNING CONCERT, St. James's Hall.

THE ITALIAN OPERAS.

A GOOD deal of familiar work has been done at Covent Garden of late. On Thursday week, for example, 'La Sonnambula' was played, with Madame Patti as *Amina*. We can only say about the lady's impersonation that it was as good as ever. At all events, by only saying this, superfluous words are avoided. Herr Wachtel appeared in the character of *Elvino*, and did not add to the reputation he enjoys as an artist, whatever that may be. The ponderous German tenor and Bellini's graceful music were at frequent variance, to their mutual disadvantage. Signor Bagagiolo's *Count* met with better success, and may be pronounced adequate.

On Friday (Messrs. Gye and Mapleson now open their theatre five times a week) 'La Favorita' was produced, with Madame Lucca as the heroine and Signor Mario as *Fernando*. We shall notice this performance only to say that Signor Mario electrified the house by his superb acting in the scene of the repudiation. He was not only as grand, but more grand than ever. The audience, fairly roused to enthusiasm, heaped upon him favours which must have reminded their recipient of past days.

Two important events have taken place at Drury Lane—the production of 'Abu Hassan' and 'L'Oca del Cairo,' and the appearance of Mdle. Nilsson as *Alice*, in 'Roberto il Diavolo.' Neither Weber's operetta nor that of Mozart calls

for elaborate notice. They are but trifles; one of them, 'L'Oca del Cairo,' being, moreover, the concoction of two ingenious and enterprising Frenchmen. The story of 'Abu Hassan' is excellent. Based upon a well-known tale in 'The Arabian Nights,' it presents sufficient occasion for fun, and for the fresh and pretty music Weber wrote to it. Hence the work runs its brief course with rare smoothness, and not less rare pleasure to the audience. Its history is short and uneventful. Written in 1810, when Weber was twenty-four years old, it was produced at Munich in 1811, and subsequently had a hearing in various German towns, with uniform success. *Voilà tout*. The music, let us add, is not highly characteristic of Weber, as he is shown in the work 'Der Freischütz,' which, in 1821, established his fame. It appears evident that at twenty-four the composer had not found out his real strength. The *pasticcio* of 'L'Oca del Cairo,' as played at Drury Lane, is that which, three years ago, drew curious classicists to the Fantaies Parisiennes. MM. Victor Wilder and Charles Constantin took the fragments left by Mozart after his quarrel with obstinate Abbé Varesco, and expanded them into the work as now performed. Their task was both bold and delicate; moreover, it was one not to be encouraged without due inquiry as to those who undertook it. MM. Wilder and Constantin have justified themselves by success. The former wrote a libretto, founded, as nearly as possible, upon that of Varesco, and added to Mozart's six numbers others from 'Il Sposo Deluso' and 'Laide,'—so that the entire music is undoubted Mozart. Many people have said that such tampering with a great man ought to be opposed; but, on the other hand, it should be remarked that M. Wilder and his colleague (who completed the unfinished orchestration) have made Mozart's music—what it never could have been but for some such treatment—known and appreciated. Scarcely a number in the work is in the slightest degree unworthy of the composer; while several—the finale, for example—might appear in 'Le Nozze' or 'Don Giovanni' without suffering in the least by contrast. The Drury Lane performance was a good one; and a word of special notice is due to Mdle. Pauline Lewitzky (*Isabella*), who made her first appearance, and created a very favourable impression. Mdle. Nilsson's *Alice* on Saturday attracted the most brilliant audience of the season, and quite justified all that had been said in its praise. 'Roberto' was given a second time on Tuesday, and a third time on Thursday; crowded houses testifying, in their own eloquent way, to the Swedish artist's fascination.

CONCERTS OF THE WEEK.

A YOUNG violinist from Holland, Heer de Graan, made a promising *début* at Wednesday's New Philharmonic Concert. He has a very pure, clear tone, and unusual facility of execution. Considerable refinement was observable in his rendering of Spohr's popular concerto "in modo di scena cantante," and he executed variations by Paganini with brilliancy and correctness. A certain coldness in his manner may disappear with time. Hummel's 'Retour de Londres,' the difficulties of which are enough to tax the most accomplished pianiste, was satisfactorily played by Miss Kate Roberts; and Beethoven's Symphony in B flat was familiar to all the members of Dr. Wyld's large orchestra. The singers were Madame Lucca and Mr. Waldeck; but they brought forward nothing new. There was, however, a novelty at the end of the programme, in the shape of a single movement—the last—from Mozart's Jupiter Symphony. Could Dr. Wyld find nothing more fitting wherewith to play his audience out?

At Herr Pauer's own concert that industrious and zealous pianist played his elaborate transcription of Bach's Chaconne in D minor, besides taking part in several concerted pieces. In one of these—a clever duo by Herr Carl Reinecke, he was associated with the accomplished author. Among the other artists engaged were Signor Piatti, Mr. Lazarus, Mdle. Heermann, a harpist, and Herr

Hugo Heermann, a violinist, the two last-named being new to England. The programme was good throughout.

MR. BARNBY'S ORATORIO.

MR. BARNBY'S 'Rebekah' need not detain us long. Its libretto, by Mr. Arthur Matthison, freely paraphrases the Bible story, and is divided into two scenes, one at the well, the other at the meeting of Isaac and his bride. Both are short, and there is a creditable absence of those long preachments which now disfigure most works of the oratorio species. Mr. Barnby's music does not please us. There is melody in it, but melody is buried under a load of harmony distinguished by laborious modulations and redundant ornament. Mr. Barnby seems to be always chasing an effect and never catching it. In brief, he has become one of the fidgety school of Spohr: with what good results we have yet to see. The performance of 'Rebekah' at St. James's Hall on Wednesday week was singularly excellent; soloists, band and chorus alike doing their duty. Mr. Barnby conducted in person and was much applauded.

GALLERY OF ILLUSTRATION.

A YOUNG gentleman, Mr. Corney Grain, has ventured to appear in an entertainment exactly resembling those which Mr. John Parry has been in the habit of giving, under the very roof which lately resounded with the laughter caused by the prince of musical mimics. The juxtaposition of the two names, though unfair to the new-comer, is not to be avoided, seeing that Mr. Grain has formed his style on that of his famous predecessor. Both in the matter and in the manner the resemblance is striking. Not to fail in such a contest is to succeed. Mr. Corney Grain by no means failed. It is no proof of cleverness that he made his audience laugh, for the frequenters of the Gallery of Illustration are happy enough to be easily amused. But he gave evidence of accomplishments which must some day stand him in good stead. He plays the piano-forte with facility and has the fortunate knack of striking humour out of the ivory keys. He has one of those useful voices that can sing anything from bass to soprano always in tune, and he has a good share of the peculiar drawing-room quaintness of manner which distinguishes Mr. John Parry. There was a great deal of cleverness in his singing of the various parts in the chorus to a negro song with imitations of the different accompanying instruments. Mr. Corney Grain is still very young, and he has plenty of time in which to acquire confidence and show originality. Mr. Frederick Clay's 'Ages Ago' still charms people by its facile elegant melodies, and Mr. Burnand's version of M. Offenbach's 'Deux Aveugles' still amuses them. Mr. Arthur Cecil's make-up and singing are equally excellent; and the view in front of which the blind beggars take their stand is capitally painted.

Musical Gossip.

THE Birmingham Festival it is announced will begin on the 30th of August and end on the 2nd of September. The novelties are Mr. Benedict's 'St. Peter' and two cantatas by Ferdinand Hiller and Mr. Barnett, the other large works being Mendelssohn's 'Elijah,' Sir M. Costa's 'Naaman,' Handel's 'Messiah' and 'Samson,' and Mozart's 'Requiem.'

M. FAURE is to make his re-appearance to-night as *Mephistophiles* in M. Gounod's 'Faust,' after an absence of several years from our stage. Mr. Sims Reeves is also to re-appear on Wednesday next at Mr. Leslie's concert, for the first time after his return from Italy.

MR. C. HALLE writes: "Will you kindly allow me to inform your readers that I did not offer my services for the Bonn Festival, as stated in your number of this day, but that I have accepted the invitation which I have had the honour to receive from the Committee."

THE new Opera House in Paris will not be

completed before the end of 1872, but the exterior will be finished by the 15th of August next, the Fête Napoléon. On this day all the windows and railings will be filled up and thenceforward the decorations of the interior will be effected without the knowledge of the outer world. It was intended to manage all the changes of scene by a new and elaborate contrivance, which should be controlled by a key-board, but the scheme was abandoned as impracticable. The abandonment of this one idea will effect a saving of about a million and a half of francs. The edifice will in any case cost enough: 2,300,000 francs being demanded for 1870, 3,000,000 for 1871, and 2,700,000 for 1872.

M. FLOTOW's 'Ombre' is being actively prepared at the Opéra Comique, and it will possibly be ready for performance by the end of the month. Mdlle. Marie Roze, Mdlle. Priola and MM. Monjaux and Meillet are in the cast, and M. Flotow has himself repaired to Paris to superintend the rehearsals.

M. GEORGES HAINL has been elected, for the third time, Conductor of the Conservatoire Concerts. The appointment is for two years, and the conductor has had a larger majority at each election—a proof that he is appreciated by the members of his orchestra.

Two gigantic bronze statues, just erected in front of the new Opera House in Vienna, have excited such displeasure that it has been found necessary to take them down. Others have been ordered from a Dresden sculptor, Herr Haehnel, who is allowed ten years for the completion of his task.

DRAMA

THE GLOBE THEATRE.

'THE MAN O' AIRLIE,' a drama, by Mr. W. G. Wills, produced three years ago at the Princess's Theatre, was revived on Monday night at the Globe. It is a clever and striking piece, containing powerful situations and effective dialogue; and owing a portion of its motive to the 'Lorbeerbaum und Bettelstab' of the German actor and dramatist—Von Holtei. A Scotch poet, one James Harebell, has saved a few hundred pounds with which to pay the expense of a collected edition of his poems. He trusts the money into the hands of his foster-brother, who, instead of using it for the purpose to which it was destined, applies it to the payment of a gambling debt. For a time Harebell remains unconscious of his misfortune, and expectant that the profits of his book will make amends for the loss in his farming operations, due to the abstraction of so much capital. In the end, however, he finds himself bankrupt alike in purse and heart. His brain gives way under the weight of calamity, and the world holds him dead. His poems live, however, and become famous, and his countrymen erect a monument in his honour. While the statue is being uncovered a song of the poet's is sung. Its music strikes a chord in the heart or memory of a feeble and obscure vagabond who has wandered to the spot. In a pitiful treble he commences the second verse, and those nearest him recognize in the wretched object before them the man they have met to honour. There is much freshness in this idea, which Mr. Wills has worked out happily and with great care. The play is not void of crudeness and faults of construction. It displays, however, clearness and dramatic instinct. Much of its dialogue is pathetic, and its humour in the comic scenes is thoroughly fresh and unforced. The run of 'The Man o' Airlie' at its first production was short; and the piece at the time it was withdrawn was only commencing to make itself known. It does not contain materials for a great or prolonged popularity; but it has interest and value enough to form a judicious revival. Mr. Vezin's acting in the part of the poet has breadth, dignity, and pathos, and is full of striking contrasts of light and shade. The scene in which Harebell learns the full weight of the calamity that oppresses him, is finely acted; the manner in which the light of hope

dies out of his face while that of reason seems flickering being remarkably subtle. A striking contrast, moreover, is afforded between the gloom and misery of the poet in these scenes and his levity and childishness in those which follow. The subordinate characters were adequately sustained: Miss Hudspeth was *Mary*, the wife of the poet, and Mr. Sinclair Saunders his servant.

THE PRINCESS'S THEATRE.

ON Tuesday last, for the benefit of M. Lafont, M. Sardou's comedy of 'Nos Bons Villageois' was produced at this theatre. The clever satire upon rustic "amiabilities," which M. Sardou has taken from Balzac, was adequately rendered by a cast almost the same as that with which it was last year performed. M. Lafont re-appeared as the *Baron*, and gave an interpretation which seemed even riper and more forcible than that formerly presented. In the later scenes his acting was very powerful and touching. Mdlle. Léonide Leblanc was graceful and intelligent in *Genéviève*. The strange types of village life which M. Sardou has collected were amusingly presented by MM. Daubray, Bousquet and Andrieu. M. Paul Clèves gave a satisfactory representation of the young scapegrace *Henri*. The performance was pleasant to witness, the ensemble of the actors being admirable. On Monday night Mdlle. Madeleine Brohan and M. Regnier will make their first appearance in 'L'Aventurière' of M. Emile Augier.

THÉÂTRE IMPÉRIAL DE L'ODÉON.

'FLAVA,' a piece in one act and in verse, produced at the Odéon, is the first dramatic essay of M. Jean de Vistre, a young author who has acquired some reputation as a novelist. It is a study in the manner of M. Alexandre Dumas *filz*, or M. Emile Augier. Flava, its heroine, is a "dame aux camélias" of imperial Rome. Weary of her vocation, she meditates suicide, and purchases the poison which is to make an end of her youth and beauty. At this time her regards fall upon one of her slaves whose manliness of bearing and dignity awaken her curiosity and interest. Armor is a Breton chief, whom treachery has reduced to his present position. He is not insensible to the charms of his mistress. But misinterpretations of various kinds arise, and when the chief, who has recovered his freedom and realm, offers to share both with Flava it is too late: the heroine has taken the poison, and the only happiness reserved her is to die in the arms of her lover. The leading characters in the piece are well sustained by Madame Marie Colombier and M. Sully.

THÉÂTRE CLUNY.

THE subject of 'La Boule de Neige,' the new comedy of MM. Brisebarre and Nus, produced at the Théâtre Cluny, is "scandal," the leading idea being found in the famous description of it by Bazile in 'Le Barbier de Seville.' "D'abord un bruit léger, rasant le sol comme hirondelle avant l'orage, *pianissimo* murmure et file et sème en courant le trait empoisonné. Telle bouche le recueille, et *piano, piano*, vous le glisse en l'oreille adroitement. Le mal est fait; il germe, il rampe, il chemine, et *rinforzando* de bouche en bouche il va le diable; puis, tout-à-coup, ne sais comment, vous voyez calomnie se dresser, siffler, s'enfler, grandir à vue d'œil. Elle s'élance, étend son vol, tourbillonne, enveloppe, arrache, entraîne, éclate et tonne et devient, grâce au ciel, un cri général, un crescendo public, un *chorus* universel de haine et de proscription." Horace Maucclair, a man whose early life has procured him the worst possible reputation, stands in the relations of godfather, guardian and tutor to Madeleine, a young and beautiful girl, who is the one thing on earth he respects. He finds her a husband worthy of her, and the marriage in due course comes off. But the censorious world has only too much cause to disbelieve in the virtue of Horace. Reports whispered at first, then loudly spoken, arise that his intercourse with Madeleine had been of the same nature as that with other women. Madeleine's

husband refuses at first to believe the scandal, but in the end it reaches him from so many quarters he is compelled to credit it with some foundation. To hide his dishonour he meditates a flight from home, and it is not until much suffering has been experienced by all that he is convinced of the purity and innocence of his wife. The piece is fair in construction and clever in dialogue, and deserves the favourable reception it obtained. 'Les Lettres des Anciennes' of the same authors has been revived at this theatre.

Dramatic Gossip.

A DRAMATIC dialogue, entitled 'Wooing One's Wife,' has been produced at the Lyceum.

THE bureau of the Parisian Dramatic Authors' Society has been formed, and consists of M. Auguste Maquet, President; MM. Jules Barbier, Brisebarre and Deslandes, Vice Presidents; MM. Cadol and De Najac, Secretaries; M. Jules Adenis, Treasurer; and M. Edmond Gondinet, Archivist.

ON Monday, on the occasion of the "inauguration" of the bust of Ponsard at his birthplace, Vienne, the Comédie gave a mid-day representation of 'Le Lion Amoureux,' with a *conférence* by M. Emile Chasles. The Odéon, on the same occasion, gave 'Lucrèce,' with Beauvallet in the rôle of Brute.

Two novelties have been given at the Palais Royal: 'Ferdinandette; ou, la Rosière d'en face' and 'Les Deux Bébés.'

A PIECE of extravagance by M. Paul de Kock, not previously performed, has been produced at the Ambigu, with the title of 'Ote-toi de là.' The 'Tout ou Rien,' by the same author, has also been revived.

'FERLANDE; ou, L'ABONNÉE DE MONTMARTRE,' a parody by MM. Busnach and Gastineau, of the 'Fernande' of M. Sardou, has been produced at the Variétés. It is a very flimsy and poor production.

'MILTON,' a drama by Signor Domenico Galati-Fiorentini, a young Sicilian poet, which the author has translated into French, will, it is said, be performed at the Porte St.-Martin after the run of M. Victor Hugo's 'Torquemada.' The *Rivista Europea* says that the author read his drama to M. Victor Hugo, who recommended him to try the French stage. Signor Galati-Fiorentini has thus followed the example of Signor Parodi, and has taken up his residence at Paris.

SEÑOR LUGI EGUILAZ, the well-known Spanish dramatic author, has been appointed director of the National Historical Museum, at Madrid.

SIGNOR STANISLAO MORELLI, the author of 'Arduino d'Ivrea,' recently performed at the Niccolini Theatre, has, according to the *Rivista Europea*, received a prize of a thousand lire from the Minister of Public Instruction in Italy, as a recognition of his services as a writer of Italian dramatic works.—Signor Giovanni Bestonso has also published at Turin a dramatic trilogy on the same subject, entitled 'Arduino.'

'I FALSI DEMOCRATICI,' by Signor Pettrini, is in rehearsal at the Niccolini Theatre, Florence.

THE French comic company is doing very well at Valparaiso.

THE theatre at Salvador, in Central America, is to be improved and enlarged.

MISS LYDIA THOMPSON has re-appeared at Niblo's Garden, New York, in a play by M. Alexandre Dumas, written, it is said, especially for her. This piece, which is entitled 'Mosquito,' is a melo-drama of the most extravagant kind.

'THE BELLE'S STRATAGEM,' of Mrs. Cowley, is being performed in Wallack's Theatre, New York.

TO CORRESPONDENTS.—W. W.—J. G. C.—R. C.—B.—T. M.—W. F. M.—J. P.—J. J. L.—H. De L.—W. P. D.—received.

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CHAPPELL & CO.'S THREE-YEARS' SYSTEM of HIRE and PURCHASE of ALEXANDRE'S HARMONIUMS.

CHAPPELL & CO. LET the following Harmoniums, and the Instrument becomes the Property of the Hirer at the end of the Third Year, provided each Instalment shall have been regularly paid in advance:—

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A HARMONIUM, in Rosewood or Walnut Case; 10 Stops and Percussion Action.

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